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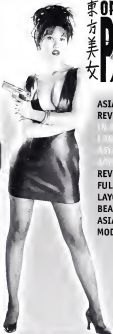
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DRACULINA



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#42

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Photo: Ashlie Rhey (see page 15)

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FROM THE GUT

Is it possible? Can horror movies actually imitate life? We have spent years yelling in dark movie theaters as ignorant actors and actresses walked recklessly into danger against all logic and basic common sense. When given the option of simply walking out the front door of a potentially dangerous situation to get help, they always have to grab the faulty flashlight and head down the dim stairs into the dank basement that will undoubtedly house the killer that will end their life. Yet the newest HALLOWEEN installment may no longer prove that theory to be so illogical. It is no longer making a mockery of our common sense, but is actually mirroring today's sense of reality.



HALLOWEEN RESURRECTION is the eighth installment in the long running series started by director John Carpenter back in 1978. Ironically, despite the original's miniscule budget and being void of any computer effects, it still stands as the best in the long running series, but the newest entry runs second – albeit a distant second – if not only to slap today's viewers love of “realism” in its smug little face.

It is now 24 years since a masked Michael Myers killed all the friends of his sister Laurie (Jamie Lee Curtis) with a butcher knife and has haunted her his whole life(s) ever since. Supposedly, Laurie decapitated Michael in 1998's HALLOWEEN H20, but we learn that Michael played the old switcheroo with a cop (who unwittingly donned the Myers' mask) and Laurie, in fact, decapitated the wrong guy. Now she spends her time in an insane asylum waiting for the real Michael to return and attempt to kill her again. Jamie Lee Curtis returns for her role as Laurie Strode but unlike the promise she showed back in 1978 as a rising young actress just getting her feet wet, she is now a tired old actress who threw away her once promising career to shamelessly sell cellular phone service for Voice Stream (but don't get me started). Although Jamie gets top billing in HALLOWEEN RESURRECTION, she is killed off in the first ten minutes of the film. Knifed and dropped off the second story of the asylum, one expects her to attempt to hawk one more phone before she hits the ground... possibly a fitting end for a career gone bad. Lee's presence is merely to add closure to H20 and setup RESURRECTION, nothing more.

We now go into the real story. A group of college kids have been chosen to be a part of a live web cast on Halloween where they will further investigate the legend of Michael Myers by staying in Michael's dilapidated house for the night. Strategically setup with cameras in every room with each participant wearing a small camera on their head to give the cyber-viewers complete coverage of the event, it is a “reality TV” viewer's haven. Since it is inevitable that viewing a bunch of no-name actors in a long vacated house is going to be pretty boring, the show promoters (played by Busta Rhymes and Tyra Banks) decide to plant bogus Myers clues throughout the house to make things more interesting. Rhymes even dons a Myers mask just to shake things up a bit. To add an additional modern day spice to the mix, our lead heroine Sara (Bianca Kajlich) keeps in touch with her Internet boyfriend, who happens to be a high school freshman and is watching the event from a party, via a pocket e-mail organizer.

It turns out that the real Michael Myers has been actually living underneath the house for some time and the inevitable is, well, inevitable. The kids, one-by-one, are killed off via the infamous butcher knife until a final showdown between Michael and Sara, assisted by her Internet friend, comes

to a head.

HALLOWEEN RESURRECTION brings modern day ideology with horror idiology and suddenly realizes the new reality. Whereas we would once yell at the nubile young girl not to go in the darkened room, now, with the popularity of “reality TV” where we watch our TV sets to view some stranger's every move as if it matters, we expect the girl to walk into the darkened room. The girl, who normally would run out the front door and look for help, walks into the darkened room as she knows no one will want to watch her anymore if she takes the sensible way out. She has become the person she once ridiculed for not having the brains to respond sensibly, but her sensibility now reflects her own TV ratings, not personal safety. She has become the monster of own creation.

And what of the hero? He is no longer the brave person rallying against the odds to save his woman in peril. He is the pimply-faced kid parked in front of the computer monitor watching as his girlfriend (which whom he has never physically met and whom she knows nothing “real” about) escape a madman in a house rigged with cameras. He helps her via e-mail telling her “he is in the hallway” or “go out the window now!” The two never meet! She simply responds to her instant messaging on which route to take to avoid danger as a party crowd intently watches her every move on the computer screen. No more riding in on that proverbial white horse to save the day... this kid actually emerges as some sort of hero having never moved his butt from half bag of Doritos and his computer keyboard.

One part of the movie actually drives the point home when one college participant aims his head cam at the young blonde female hottie, who is looking for this live web cast to jump start her nonexistent career, by telling her if she reveals herself to the camera she will be famous! One cannot help having those “Girls Gone Wild” videos flash through your head where cameramen roam the streets looking for that girl to lift her top and expose herself for that 15 minutes of fame. But, the reality of her fame is that it is fleeting and she won't be known by her name or talent, but merely as the good looking blonde with the nice tits.

Although HALLOWEEN RESURRECTION is your typical slasher flick in which shallow characters are merely setup to become victims, I believe this film emulates today's modern life and modern viewing habits so well that it deserves a pat on the back... even though I'm sure the writers of the film have no idea of what I am talking about and were merely thinking of a way for this movie to segue into HALLOWEEN 9.



Bianca Kajlich and Busta Rhymes unknowingly being watched by Michael Myers in HALLOWEEN RESURRECTION.

DRACULINA

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Only one entry per contestant! All entries must be postmarked no later than September 30, 2002! We will publish the results of your opinions in the next issue of Draculina!

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Heavenly Hyapatia

HYAPATIA LEE RESURRECTED

Interview by Hugh Gallagher

Back in 1999, after I had read in "Psychotronic" #30 that adult actress Hyapatia Lee had passed away due to complications with diabetes, I began to hype that the upcoming "Droculina" #37 would feature an in-depth article on this raven-haired beauty with the Cherokee heritage. As I compiled information about this visually stunning woman, I kept running into one big problem... I could not verify that she was actually dead!

As the deadline for "Droculina" approached I found myself scouring the Internet and newspaper microfilm in attempts to find her obituary under either her birth name, Vickie Lynch, or her assumed name Hyapatia. Although I was able to uncover various versions of her death on the Internet, I never could find any real verification that she had actually passed away. I decided that I could not run the piece as my gut instinct told me that there was something wrong.

After "Droculina" #37 came out minus the story, a few angry readers wrote to me in protest over having pulled the article. I sent letters to anyone that had complained to inform them of my dilemma. In the meantime I played ahead with periodic searches to uncover any clues in this rather daunting mystery.

On the Internet the rumors grew more vicious. First, various magazines and individuals claimed she was dead; then they were claiming that she had faked her death in order to run up prices on her fan club merchandise. Clicking on www.hyapatialeee.com would take you into the vast wasteland of adult cyberspace where

you are lost in a borge of never-ending popup menus. But nothing on this site, or any other site I could find, had anything to do with the Hyapatia Lee Fan Club. The only Hyapatia Fan Club listing that could be found was actually the address to Vivid Video headquarters, though one could easily get the impression they are writing to Hyapatia directly since the company name is not listed with the address. Vivid Video is an adult video company that once worked with Hyapatia.

By the end of 2001 I accidentally stumbled upon my first break in solving the Hyapatia mystery. A book entitled "The Secret Lives of Hyapatia Lee," written by Hyapatia Lee! I was quick to order my copy and was excited to see the 2000 copyright, a good year after her supposed death. I found that this book was not being distributed by a large or even medium size publishing house, but by a small publisher designed for individuals to produce their own book. For a few hundred dollars you can send them your manuscript and they will set you up on a "print on demand" program - meaning, instead of thousands of copies being printed and sent out to stores, copies are printed as they are needed, with the author (depending on the program they are signed up with) getting a percentage of the each sale.

After establishing contacts through the publisher, I am very happy to state that I am no longer writing a tribute article to pay honor to the passing of Hyapatia Lee, but instead, we are proud to present an exclusive actual interview with the living

and breathing woman herself!

Hyapatia Lee's life story is a bizarre roller coaster of events. Born to teenage parents who married out of necessity (her mother was pregnant with her) and soon divorced, Vickie stayed with her mother but eventually her new stepfather sexually abused her and her gay mother ignored her cries for love. When she tried to make it on her own she was raped by an intruder at her apartment. Throughout these traumatic events the young Vickie began developing alternate personalities to handle various aspects of her life. As this psychosis continued to evolve, she would ultimately end up with 9 separate personalities...

The Hyapatia personality decided to utilize her sexual allure to make some money. She worked in strip clubs and won the 1979 Miss Nude Galaxy title (a title she claims in her book was bought for her by the club she worked for). She found herself in many men's magazines and touring the strip club circuit with her new husband Bud Lee (Bud Bennett, who adopted Hyapatia's last name). Both Hyapatia and Bud entered the adult movie business but it was Hyapatia that became a star as Bud stewed in her shadows becoming Mr. Hyapatia Lee. Although Bud would later prosper as a producer/director, his 12-year marriage to Hyapatia (they had two children together) ended badly with Hyapatia finally tired of doing all the work while Bud frivolously spent the money. By the end Bud had become physically abusive to her. He attempted to justify his abusive mannerisms in a recent "Adult Video News" review when he said, "People who have come up against me in the past and have found me irritating, or an asshole, or feel that they've been abused by me, used by me... I want them to know that for a long time I was an alcoholic; still am. I drank a lot... I want to apologize, and tell them that I've grown up a lot..." Yet Hyapatia, who is still attempting to collect years of past child support, is unconvinced of his repentance.

Hyapatia's adult career came to an end when the threat of AIDS loomed in the porn industry. After she took on the industry with a "no condom, no scene" policy, she found that she was fighting a losing battle as few would stand on her side when their jobs became in jeopardy. She left adult movies and had a short stint in R-rated films (SWINGERS, KILLING OBSESSION, THE WACKY ADVENTURES OF DR. BORIS AND NURSE SHIRLEY) and a fairly successful run as a singer in two different bands, Double Euphoric and Vision Quest. But despite the achievements, the hardships proved greater. The cumulative effect of all those years of mental and physical abuse would not allow the personality of Hyapatia to live.

DRACULINA: I was really surprised to find your book "The Secret Lives of Hyapatia Lee." What inspired you to write it?

HYPATIA LEE: I wrote it for two reasons. One, it was therapeutic for me, and two, I felt I had to let the truth have a voice. I felt so guilty having gone on those talk shows promoting the sex industry as a true business and a healthy choice for an actress. I was ashamed at being so blind for all those years. I had to set the record straight.

D: You revealed that "Hyapatia" is merely one of many personalities that you have. You seem to identify with each personality in the book, did you consciously step from one personality to the next, or did each overcome you in some way and simply take over?

HL: I have no control over when personalities take over and when they don't. The only way I even knew of the others was by clues I had found, like a library card in my wallet under the name of Lisa



Hyapatia winning the Miss Nude Galaxy title in 1979.



Patrick. I would piece together clues as to what the others had done. It is very scary to all of a sudden be somewhere and not know how you got there or what it is you are supposed to be doing there.

D: How many personalities do you have and does each one have her own set of values and ethics?

HL: Before Hyapatia died, I had 9, now there are 8. Yes, each has their own set of priorities and values.

D: Life with your abusive stepfather had to have affected you deeply. Have you ever seen him or your mother since you left? Are they aware of what directions you chose to take your life in?

HL: I have not seen my stepfather since. My mother and I do talk and she just visited me last weekend.

D: Have you ever wondered what may have happened had you stayed with your real father? Do you think his more traditional household would have altered your own life?

HL: Yes, I wonder, but that is in the past and cannot be changed. We have a better relationship now than we ever did before. I am

sure if I had stayed there, like anything else in life, there would have been both good and bad things come of it.

D: I feel you may have been cheated yourself out a more commercial acting career letting your friends convince you that you must sleep with the producers in order to obtain an acting role. Did you really feel that was the only way to become an actress?

HL: Are you kidding? Of course it is the only way, especially for someone like me with my past. Besides, even with sleeping with someone, no one is going to put their name on something that has a former porn star in it and act like they are actually proud of the actress or believe she actually may have talent. There are too many others out there without such a reputation. When a guy, any guy, hears a woman used to act in porn, all they think of is sex. They don't want their wife and employer thinking they actually are on that woman's side! That would make everyone think he was sleeping with her, even if he weren't. And why should he stand up for her if he isn't getting any? Of course, if he does sleep with her, then he feels guilty and won't bother to even talk to her again.

D: What age were you when you began working at the strip clubs?

HL: 18.

D: With your history of sexual abuse, wasn't revealing yourself to men very uncomfortable?

HL: After my finally getting away from my stepfather and then that stranger breaking into my apartment and raping me, I felt it was inevitable. God wanted me to be a sexual toy for men. I had no choice. The only choice I had was whether I was going to resist, or go ahead and get paid for it. I chose to make money while getting abused. Look at the way the world is, women are going to get sexual attention from men even if that is the last thing they want. Even gay women get men sexually harassing them. You might as well get paid for it.

D: Your marriage to Bud Lee pretty much changed your career. Do you feel his influence was positive or negative on your life?

HL: I feel it was pretty obviously negative. Two sick people together cannot live a healthy life.

D: You say that the real reason you got involved in the adult movie business was because adult stars made more money on the dance circuit. Even with the knowledge of additional pay, were you ever apprehensive about entering this field, or was it a natu-

ral progression?

HL: Of course I was very apprehensive about it. That is why I mention in the book all of the actresses I talked to and the people behind the scenes I interviewed before making my... our-Bud's and mine... decision. Again, I really believe I had no real choice.

D: How did you feel the first time you saw yourself on the screen?

HL: I really can't remember that. There are still memories Hyapatia has that are buried. My guess is somewhere between feeling like a star and feeling like I had really ruined my life.

D: What about your scenes with other women? Had this been something you experimented with in your private life, or was the first time in front of a camera?

HL: I honestly can't remember what I did sexually much before I got into the movies. It doesn't really stand out as being either exceptionally wonderful or terrible, so I assume it was just like having sex with the actors I worked with.

D: Were you ever asked to do anything on screen that you refused to do or ever forced to do



anything on screen that you did not want to do?

HL: I don't think so. Really don't know, again, the memories are buried. That is why I had to work from all my daily diary entries to get the book written.

D: In general, what kind of control over your own body and your own sexual preferences were you able to exert in the business? Did it get any better once you were established as a star compared to when you first began?

HL: From my diaries, it seems like I had much more control when I started. I am not sure if this is because of the exceptional people at Caribbean Films, as they were known for the most expensive and classiest movies, like *THE RIBALD TALES OF CANTERBURY* or if it was because after time I was no longer the new girl, the flavor of the month.

D: Once you became a star, most of your films were centered on you as the main character. How did the plots originate? Did someone come up with an idea for an exciting scene or a sexual act and then build a story around that or was a general story or plot created and then the sex was added afterwards?

HL: I am very sorry, but again, I

really do not know. According to my diaries, I gather that the plot was the first and foremost important thing in my mind. The sex was secondary, something I had to do for the chance to act, like having to take off my clothes in a club for the fun of dancing to my own choreographed show.

D: You worked with some famous stars in the early days of X-rated cinema. How did you find Shauna Grant's attitude towards her work? Did she appear to be struggling with what she was doing?

HL: Shauna got to meet personalities that still live and I have memories of her. She was sweet, kind, very self-conscious. I met her family in Minnesota and her high school friends and got to hang out with her in her old haunts there. I love her. She will always have a soft spot in my heart. She was not happy. She wanted love, unconditional love. I believe she only felt loved when she was giving out. She enjoyed feeling loved. The sex was the price she paid for it.

D: What was the general reaction towards Shauna's death within the industry?

HL: Just like the reaction to the other 20-some people who have committed suicide: "Oh well, (it's) not the industry's fault.

Who will be the next new star?"

D: Your mother eventually revealed that she was gay. What sort of affect did this have on you and how did your opinions towards gay people and the gay lifestyle change or evolve after that?

HL: I knew she was gay from the time I was 13 when I walked in on her making love to another woman. It made no difference that she finally came out. What was I going to do? Point and say, "I knew it!" I don't blame her for being gay. If I had been through what she had, I probably would too. I don't care if people are gay or not. People are people, what is the big deal? More power to them, as long as people are happy.

D: Bud Lee, seemed to be more of a liability than an asset to your career. While you were working six days a week dancing what did you husband really do?

HL: Well, again, I have to rely on my diaries, which are full of ramblings of anger over his lack of responsibility. Some things never change. I have notes of him getting dances from other dancers, which he paid for with my tip money. He never had a job the entire time we were married, that is a fact, verified by the IRS.

My grandmother once sewed a secret pocket in the lining of my coat so I could take home some of my tip and photo money. All of the Polaroids I took with fans were paid to Bud. Somehow that money never made it home. I could count how many pictures I had sold, and figure out how much money he should have, and it never was as much as it should be. Until he found the secret pocket, I was actually getting some money from my tips and Polaroids!

D: Was he completely in control of the finances?

HL: I don't know. There is nothing about that in my journals.

D: I understand that both of you developed a problem with cocaine at the height of your career. What got you started and what made you decide to stop?

HL: I have no recollection of that at all. I have no record of that. I really am sorry, but I do not know. I imagine that we went back to Indiana where life is much healthier and no one we knew was into drugs.

D: Was it drugs that caused one of your best friends, Megan Leigh (also an adult film actress), to take her own life?



*Myopatia in her
final days on the
strip club circuit.
These photos by
J.R. Reynolds
taken in 1994 are
being seen here
for the first time.*



HL: No, in my opinion it was her bad family life and the porn business. She was not on drugs. I have her autopsy report.

D: At your peak in the business you were not only starring in, but also writing the movies as well, while Bud directed. You were there at the evolution of video; did the two of you ever consider simply starting your own company?

HL: There are notes in one of my journals about something like that. There would have been the problem of distribution, and the fact that I could not do everything by myself. At some point, Bud would have had to take some responsibility and do some of the work or child rearing or housekeeping, or something to help. That would never have happened.

D: Bud made his name working with you, and then moved on to making movies after the two of you split up. What was your reaction to his success in the adult business?

HL: I hope he is successful and happy. He owes me over \$50,000 in child support – of course I hope he is successful. I couldn't care less what Bud does in his life as long as he is at least financially responsible for his children.

D: He isn't consistent with child support payments?

HL: No way in hell. He has had warrants out for his arrest 4 times that I know of. The last regular child support payment I received was over 5 months ago.

D: Are your children aware of your adult career?

HL: I have always been honest with them. I am raising them to be responsible, freethinking adults. In other words, I am big on condoms and long-term relationships full of mutual respect and trust.

D: Your campaign for the use of condoms in adult movies, due to the AIDS scare, fell on deaf ears in the industry. Do you think if the AIDS epidemic had not hit you would have continued acting?

HL: The AIDS epidemic and the industry's response to it were what opened my eyes to the true nature of the porn industry. I would like to think that if this had not happened, something else would have that would have caused a similar epiphany. I truly believe I could not have gone on much longer as I was. There were already physical repercussions. Every time I went on the road to dance, or any other situation that would have forced me to be Hyapatia for a series of days, I would have uncontrollable bleeding. After a month of diagnosis, in and out of the hospital doctors said the bleeding, from all orifices, was caused by stress. I fought against it, tried meditating and other stress reducers, but it became obvious after one episode where I needed 4 units of blood in the hospital, that I was fighting a losing battle. If I wanted to stop bleeding, I had to stay home.

D: In 1995 Carnal Comics printed a comic entitled "True Stories of Adult Film Stars" and you were the subject of the first issue. It claims the story was written by you and Jay Allen Sanford and also advertises a Hyapatia Lee Fan Club in Van Nuys, California. Did you have anything to do with this comic or the organization of this fan club?

HL: Jay and I did talk extensively about my comic book and what should be in it, in regards to what would sell and be sexually exciting. As far as the address in Van Nuys, my guess is that it is to Vivid Video, if it is on Califa Street. They own many of my movies and have been receiving mail at that address for many years for me, but as far as I am aware of, there is no fan club

there. I am not running one anyway, and I have not received any money from anyone at that address since 1994.

D: Many stars that started at the same time as you, like Marilyn Chambers, resurrected their careers. Is there any chance you will go back into the business?

HL: Not a snowball's chance in hell.

D: Are you still pursuing your singing career?

HL: No.

D: I was shocked when I read your obituary in a popular movie magazine. It declared that you passed away due to complications with diabetes. How did this rumor begin?

HL: I tried to hard to stop the business completely. Vivid Video kept sending me boxes of fan mail. I had no other fan club address. I kept asking them not to. I even told the post office there was no Hyapatia Lee here. My frequent flyer mail kept coming and they refused to censor my mail, of course. So I had to take these boxes from Vivid. There was a time when I answered all my fan mail by hand. I mean handwritten, personalized, perfumed and everything. But at that time, I couldn't do it at all. People kept sending stuff, wanting stuff, but I couldn't do it. It caused me to bleed again. My husband was trying to protect me. He told people I was dead, because that was the truth. Hyapatia had died. I am not able to bring up Hyapatia, she will not come out and none of the rest of us can do that job without bleeding. No one would believe it. No one would listen that Hyapatia was dead. So my husband, in an effort to protect me, expanded on it, saying I had died from complications due to diabetes. I believe if I had not been relieved of my duties, I would have either bled to death, or I would be com-

mitted right now. How could I expect everyone to understand that I had other personalities and Hyapatia was just one of them and she refused to come out anymore? I really didn't want to get into a big explanation of my medical history, like I just have, but there it is.

D: On a couple of web sites there was a plea – ostensibly written by you – imploring your fans to buy merchandise from your web site to help you raise enough money to pay for your funeral after you passed on. Did you have anything to do with the original requests for money?

HL: This is wild. I had not heard of this until just now. First of all, at the time, I did not have a web site, and the last thing in the world I wanted was more orders and fan mail to answer! My only guess is that someone knew this would send me over the edge and he did it to flood my mail out of anger and childish revenge. When I quit this business, I did not keep up on what was happening in it! Who quits a job and then continues to follow that industry? I didn't care! I didn't care what people said about me as long as they left me alone! My guess is that the address people were requested to send money to will lead you to the culprit. I have not lived in California since 1994 and not visited since 1997.

D: There were a lot of negative rumors floating around the Internet. Bud Lee wrote a statement that outright declared that you were a "scam artist." Since you did not post anything anywhere to refute any of the allegations or to dispel any of the rumors, a huge portion of your fans now have the impression that you are either dead or you are alive but a deadbeat. We're happy to give you this forum and opportunity to state to thousands of your fans exactly whatever you'd like them to know. Is there anything you wish to say to them to resolve any misconceptions people may have about you?

HL: To me, a scam artist is someone who takes money and gives nothing, or little, back for it. I have not requested or taken anyone's money for anything. If someone sent money and did not get what they were expecting, I am sorry, but I had nothing to do with it. I have been much too busy with my own life to worry about screwing anyone else. I have no web site, no fan club address, no band, nothing to sell or promote and no place to send money to. I am not even actively promoting my book. In fact, this is the first interview I have ever done for it. Everyone knows all I would have to do is pick up the phone to get back on the talk show circuit and I could sell a hell of a lot more books than I am now. But I am not doing that. Why? I need my privacy more than anything. I cannot leave my house without a panic attack. I cannot be counted on to remain any given personality from one moment to the next. If not wanting to answer fan mail or do appearances anymore makes me a "deadbeat", then so be it. I can't do it anymore. I can't force Hyapatia out. I don't blame the business, my ex-husband or my family of origin exclusively; each took its part out of my sanity. Each took advantage of my weaknesses, fears and insecurities to manipulate me into giving in past my boundaries repeatedly. The business and my ex-husband feed off of people consistently in this way. It took me way too many years to realize women like myself were selling ourselves short to an industry that went through girls like toilet paper. The physical risks, the backlash through the rest of life, all for a few hundred bucks. Look, I've had fans knocking on my front door after midnight! My kids didn't sign up for that! I didn't sign up for that! There has to be a limit.

D: What are you doing today? How are you making your living? Have you considered the amounts of money that you could make

now on the convention circuit selling photographs and your autograph?

HL: I am not able to leave the house. The money is not worth the insanity to me, no matter how much.

D: I have read where many adult stars, after quitting the business, found it difficult to find another job since they could not list "adult star" on their resume. Did that work against you? Do people where you live realize who you are or do you live incognito?

HL: Yes, very much. Some know, some don't, it rarely comes up and I really don't socialize much at all.

D: Through all that you have been through, what would you say has been your greatest accomplishment?

HL: Greatest? I have not committed suicide. Most fulfilling? I finally have a family!

Note: A few weeks after this interview had wrapped an irritated Hyapatia contacted me after uncovering more shocking news after investigating some of my questions. She sent me the following statement:

HL: I just found out where that disgusting request for money to supposedly pay medical expenses and bury me came from: the man I was with at the time! I am so furious, believe me, I have given him a piece of my mind. He says the most important thing is that no one got ripped off and everyone got what they paid for. Whatever, I simply wanted to be left alone at the time, he got money hungry and thought he could make a few bucks off of my leftover costumes and stuff, and that is mostly what he says he sold. So sorry for the confusion, boy, do I feel like an ass. I am so upset over this, words do not describe it. Like I said, I have given him a good piece of my mind.



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By Scott Barker

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Cherie Currie is definitely a Renaissance woman for the New Millennium, one part soulful artisan, one part devoted single mom, one part kick-ass hottie.

How cool is she? Twenty years from now, rock and roll pundits will still be trying to coin terms to describe her. She got her groove on as the frontwoman for a signature band of the '70s; acted opposite one of the most talented and recognizable actresses of our day; and forged a new career for herself in an art form where she uses potentially deadly power tools with the finesse of a surgeon.

Like one of the beautiful pieces of wood that meets her whittling saw, she has endured the steel teeth of pain and come out transformed.

"I've experienced everything, from the most horrific kidnapping and rape, to finding a dead body by the side of the road and having the cops think maybe I did it, to being like a midwife and deliver-

ing three kids. My life has just been so full of surprises — wonderful surprises," she observes.

Certainly, growing up in a peaceful neighborhood in southern California, she had no idea of the magical maelstrom that she would one day be at the center of. The child of Don Currie and actress Marie Harmon (THE EL PASO KID, SPRINGTIME IN TEXAS, etc.), her days in the tree-lined streets of the San Fernando Valley were often the stuff that '60s sitcom episodes were made of. "My fondest memories from that time are just being a kid in Encino, which was a pretty posh area," she recalls. "Me, my twin sister Marie and our younger brother Don could walk up to the corner store without supervision, which was a wonderful thing but you can't let your kids do it today.

"I remember when our dog had puppies. We took them down to the Affordable Market so we could find wonderful homes for these

incredible little puppies in the beautiful sunshine. And we'd go swimming, barbecuing hamburgers, and living a normal kind of Southern California life. We loved going to the beach — we were kind of beach babes."

Music was a big part of Cherie's life, back in the days when AM radio was king, and Top 40 cut across all genres and demographics, meaning that you might hear a Conway Twitty song one moment, and The Doors the next. It was a time when larger-than-life personalities like Wolfman Jack were still a major force in radio. She recalls phoning Charlie Funa, a legendary local DJ of the era, to request a song. "Being able to speak to him was great, because to me he was as much a star as the people making the records to me."

In the aural smorgasbord that was '70s radio, she feasted on Bread, Elton John, Alice Cooper and David Bowie. The latter, with his glam spectaculars and emotionally cerebral songs, played a huge role in her future.

"When I was 14, there were a lot of things that kind of brought me to a rebellious point in my life," she explains. "Partly, being a twin there was competition between us. I'm a huge fan of my sister, and always will be; yet I had a sort of identity crisis. I found my escape in my music. My very first concert was David Bowie's 'Diamond Dogs' performance at the Universal Am-



CHERIE CURRIE

ROCKER ... FILM STAR ... CHAINSAW ARTIST ...

With songs like "Cherry Bomb," Cherie Currie, former lead singer for '70s rock goddesses The Runaways, put the "boom" in the lives of later day Bobby Boomers. She went on to star in iconic films like Adrian Lyne's FOXES, and the notorious horror spectacle PARASITE before stepping away from the business. "Droculino" catches up to this fun and fascinating entertainer to discover what she's up to now.

phitheater. That was it — it was like a rebirth. I absolutely knew at that point that performing music was what I was going to do. It was just an incredible experience."

The leap from enthralled audience member to performer was wider and scarier than Sunset Boulevard, and it took a bolt of lightning named Kim Fowley to power her across. Cherie's discovery by the famous record producer is the quintessential Hollywood success story. "I was sitting at a place called The Sugar Shack, which was an underage discotheque — you had to prove you were under 21 to get in. I had heard of The Runaways, there was a wave of interest about them. Everyone kind of whispered about this incredible band. Joan Jett and Kim Fowley came in and I was at the bar having a Coke. Kim approached Marie first, but she basically told him to get lost. So he asked me if I could sing or play an instrument and I said I could sing. He asked me to audition and that was it. It was so neat to meet Joanie that night. I was awestruck by her."

It's fair to say that not-yet-15-year-old Cherie must have made quite an impression on Joan and Kim, as well. The photos of her that adorn the first Runaways album show an adorable young woman with a mane of blonde hair, angelic smile and an irresistible mix of vulnerability and kung-fu attitude.



Cherie with Joan Jett.



Nothing could have prepared her for the rocket ride that was to follow that meeting. "I couldn't have possibly imagined what would happen," Cherie says. "Kim is so grandiose with his promises. He basically walked into my house and told my mother and my family that I was going to be as big as Robert Plant, or the next Rolling Stone."

One of the major stabilizing factors in her life during this period was her father. Her parents had divorced, and her mother remarried and moved with the twins' brother to Indonesia. Cherie and Marie stayed with their dad, grandmother and aunt. Their father knew firsthand the powerful pull of the Muse of Music, and was very understanding of his daughter's goals. "He just let me be me, which was probably the best gift possible. He supported everything we (The Runaways) did. He would tell me, 'Kitten, it's a little raunchy, but you do it good.'"

It's hard to remember now — in an age when pubescent rap stars dress and act like pimps and teenage girls in revealing outfits are the pop-chart norm — how shock-

ing The Runaways were in the more demure '70s. Songs like "Cherry Bomb" and "C'mon" proclaimed that these four girls were well aware of their sexual appeal and power. Mix into that some of the rumors that floated around about the group (i.e., that they were kicked out of Disneyland for engaging in same-sex flirtations), and you had a potent brew that was sure to appeal to adolescent boys and girls alike.

Though the classic rock stations seldom spin their platters today, it's easy to see and hear the legacy of The Runaways. They are not only the model for modern bands like The Donnas (who have enjoyed sizable crossover success), they paved the way for Britney, Christina, and all the other ladies-in-waiting to the rock goddess throne. Along the way, they empowered a lot of people of both genders to pursue their dreams.

As Cherie was becoming a role model for others who needed to work through the pain and uncertainty of the teen years, she had her own mentor to look up to: her late father. "He was one of the

perfect human beings for a person to grow up with," she says. "I had such admiration and honor and respect for him, and he had the same for me. When things got rough he was always there, when things were good he was always there ... no matter how scary the whole thing was — and it was scary. From the minute I joined The Runaways, I think it was only three weeks before we were in the studio, and had signed a contract and were making our first record for Mercury. It was only a couple of months after that before we were on the mad. I left school like three or four weeks into the tenth grade and my father and my aunt supported me all the way. I'm blessed that they did, even though it was hard."

Though Cherie recalls a charmed early youth, hardship was to play a big part in her life. Looking pain straight in the eye and refusing to blink was one of the lessons her dad taught her through his example. "He was my hero. He fought against the Japanese in WWII and had seen the worst of the worst in life. He knew that no matter what you did, you could always recover; you could always get through it. He knew that I had his blood in me and I could do the same."

The Runaways, like many creations of pop impresarios, were never meant to last, and Cherie jumped ship in 1977 to set out on a solo career. She was joined by Marie on the album "Messin' With the Boys," a very entertaining ven-

ture that included a cover of the Raspberries' "Overnight Sensation (Hit Record)".

But the silver screen beckoned, and Cherie landed the kind of part that young actresses dream about: the doomed "Annie" in the teen drama FOXES. She became part of an amazing cast that included Jodie Foster and Laura Dern in a production helmed by newcomer Adrian Lyne. Though on paper it was a match made in heaven, the first days were hell for Cherie. "Brandy, Jodie Foster's mother, really was not too keen on me doing the film because I had not acted before," Cherie explains. "She's a very good manager/stage mother for Jodie, and she just didn't think there should be an inexperienced actress carrying a role as heavy as Annie. She fought all the way with Adrian that I should not be doing the part. I went in and did a rehearsal on the set the day before we began shooting and I was awful. I panicked, because I really believed they were going to call me and say it wasn't going to work. But they had me come in and shoot the next day, and when the cameras started to roll it just happened. It was magical. After the first couple of scenes, Brandy walked over and said, 'You're going to be great in this!' She became my stage mother, and very good friends with my mother, who had returned from Indonesia, and it was wonderful."

Cherie became close to the future superstar actress/director, as



A young Cherie cuts loose on stage.
Right: Cherie with Jodie Foster in FOXES.

well. "Jodie turned 16 on the set, got her first car, drove out to my tiny apartment and took me out to Denny's for cottage cheese and peaches," Cherie says, a certain awe in her voice. "We talked about boys and stuff. She was just so exceptional as a person, and incredibly smart. You never would have known that she had done all the things that she had. I'm so happy for her and her two kids. It's wonderful when good things happen for great people."

The tale of teenage girls dealing with life in the San Fernando Valley seemed tailor-made for Cherie, although she definitely didn't resemble the real-life girl the writer has based the FOXES character on. "She was really voluptuous, full lips, red hair, I came in skinny, flat-chested, with this blonde shag-thing, wearing huge platform shoes. I was the opposite of what they were looking for. But it worked, and ultimately everyone was happy with me."

Though the role required the fledgling actress to experience some incredible emotional changes, it wasn't the heavy emoting that proved to be the biggest challenge, but something one would never think of, given Cherie's animal grace and once-more-into-the-breach girl jock sensibilities. "Adrian wanted me to dance, and I just am not a dancer," she reveals. "I'll never forget, he wanted me to dance around the room, and I was too shy. That was my only down day of the whole shooting, because I wanted to be good in that scene but I was so terrified just to let go at that point."

Complicating things in her career, drugs had crept into her life. The '70s/early '80s were, after all, the age of excess, and as Cherie observes somewhat ruefully, "If you didn't do drugs, people thought there was something wrong with you."

Given the strength of FOXES, she should have followed up with a film that was equally as perceptive and entertaining. Instead, bad management and inexperience led her into the kinds of roles that most actors leave off their résumé, chief among them, a small part in the low-budget SF actioner PARASITE, a film best known as an early vehicle for the doe-eyed and lovely

Demi Moore.

Cherie's gut instinct was that the film would do for her what a moving windshield does for a flying insect, but after her part was rewritten and expanded upon, she agreed to participate. "We shot it," Cherie says, "and they pulled everything they had added for me out and went back to the original script."

And that wasn't even the worse part of the movie, which included an ALIEN rip-off scene of a creature bursting out of her. "I had a really devastating accident on that set. In the scene after I get bitten by the parasite, the lead actor (Robert Glaudini) had to pick me up in a sleeping bag and run with me through a warehouse. I was asking, 'Can I put my arm around him?' And they said, 'No, we want you to be flopping. You're unconscious.' And I was thinking, 'This doesn't sound safe to me. This is a cement floor, and just an actor carrying me.' He was strong, but still, he was carrying dead weight and running. I should have gone with my first instinct. When they shot the scene, the sleeping bag fell off my feet and he stepped on it. We hit the floor, and I really thought I'd broken my back. It took me out for a few days. I had some major injuries to my back."

If her next film, WAVELENGTH, was easier on her body, it may have further damaged her career just the same. Coming out on the heels of a mega hit like E.T. THE EXTRA-TERRESTRIAL, this modest story of friendly visitors from another world and a secret government installation couldn't help but suffer in comparison.

Still, Cherie kept working, albeit in roles that utilized little of her charm and intelligence. THE ROSEBUD BEACH HOTEL was a mild comedy where she and her sister played singing maids. And the high-profile TWILIGHT ZONE: THE MOVIE reduced her to a nonspeaking role.

She is philosophical and characteristically humorous about how the acting offers dried up. "I literally fell asleep on the phone talking with a producer, and that ended my career. In one fell swoop, it was gone. That was a learning experience for me."

What she didn't know at the time was how the pernicious cycle of drug use that was making it im-



possible for her to function in music and movies was going to spin her off in a new direction, one that would enrich her life in untold ways. "After I had left the Runaways and my movie career had left me, I decided to clean up my act, and I got sober and became a tech, and then a counselor, at the Coldwater Canyon Hospital for Adolescents," Cherie reflects. "I worked in the psych ward and also the drug rehab ward. I spent two hours in class everyday with the kids, so instead of sitting there and doing nothing, I started sketching and realized that I had

a talent for it. I started drawing whimsical knights in armor and princesses and castles and moats and all this kind of stuff. At that point, I had gotten a manager and I was doing some concerts. He took me to the publisher Price Stern Sloan because I wanted to be an illustrator for their children's books. When the vice president saw my pictures, he asked how long I had been drawing. I said, 'a year,' and he asked how that was possible. So I told him the story of the Runaways and he said, 'We've been looking for our first young adult book, and this is it!'

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Instead of me becoming an artist, I wrote my autobiography with Neal Shusterman, who is a wonderful writer."

The absorbing page-turner, "Neon Angel," details everything from her bucolic early years to a nightmarish rape and torture she survived after mistakenly getting into a car with a stranger after an evening at The Sugar Shack. That horrible ordeal with a man in the midst of a psychotic break from reality went on for hours, with Cherie enduring physical, sexual and psychological assault. At one point, she tried to escape by wounding her attacker with a knife, but that gambit didn't pay off, and summoning all her acting talent and survival skills she talked her deranged kidnapper into driving her to a friend's house. She escaped there, and her assailant was later arrested and charged. In a sickening example of the breakdown of our legal system, as a result of a plea bargain he received only a year in the county jail, despite also having confessed to Cherie that he had murdered six women in Dallas, Texas (charges were never filed in the homicides due to lack of evidence). Reading about this devastating experience

in "Neon Angel," one can't help but be deeply moved by Cherie's spirit, which is proof positive that love - for oneself, for family, for all of humanity - can triumph over anything.

She emerged from her experiences with her artistic soul intact, and (like Marie, who is an outstanding sculptor), began transforming her visions into art that delights all who see it. From sketches she moved on to relief carving, finally creating works out of actual tabletops. She sold a number of pieces, and then approached Stacy Poltras and Rio deJarnett at Malibu Mountain Gallery to see if they thought she could handle trading her small hand tools for the ultimate carving instrument (and horror movie symbol): a chainsaw. "I wasn't sure I could do it, but I wanted to try. Who wouldn't? It's the most bizarre, violent, form of art, and very painful," she adds with a laugh.

Thanks to Tobe Hooper, chainsaws will be forever linked with eggotiously unhinged serial killers in ersatz attire and masks made of human skin. You don't picture a 5'4", 114-pound, exquisitely beautiful woman wielding a

(continued on page 44)



Cherie creates another masterpiece.



ASHLIE RHEY



ALL AMERICAN GIRL

Interview by **HUGH GALLAGHER**

Paired with an air of style and class, the stunning Ashlie Rhey is a beauty that has never let her status as a model, actress and businesswoman go to her head. Whereas many attractive women who have dined with fame sometimes allow their successes to turn them tad arrogant, Ashlie Rhey always remains that polite girl-next-door... albeit a very attractive girl-next-door.

She began her career in fashion modeling in the late '80s, which took her across Europe and back and ultimately into "Playboy" newsstand specials and "Playboy" videos. Her perfect body has been utilized to make other natables look good as she has body-doubled for such stars as Sara Jessica Parker, Kelly Lynch and Lara Flynn Boyle. Even her delicate hand can be seen paking the Pillsbury Doughboy in one of the infamous Pillsbury commercials... now we finally know what the Doughboy was giggling about!

Her career in acting has made her one of the sexiest stars to be seen on the cable networks as she bared all for such movies as PRELUDE TO LOVE, BIKINI DRIVE-IN, BABE WATCH: FORBIDDEN PARADY and many more, turning her into a late night TV and direct-to-video favorite.

We caught up with Ashlie hard at work as web master of her own sexy web site www.ashlierhey.net, which is a wonderful collection of nothing but striking beautiful women... with Ashlie taking center stage.

DRACULINA: You were born in a small town in Ohio. What was your childhood like?

orchard down the road in the summers, guess that makes me almost a real country girl.

ASHLIE RHEY: I have one younger sister. My mom, sister and I moved to the country outside of that small town when my mom and dad divorced.... That is really rural. I actually worked picking strawberries for a big

D: How did your parent's divorce affect you as a child and how you view relationships as an adult?

AR: Well until I was in therapy for a few years I did not even

know I was mad about it, just a bunch of repressed feelings which definitely affected my view of relationships in a bad way.

D: In what way?

AR: It was a combination of choosing people who were not the best to get involved with, a lot of commitment-shy types, and my own skittishness in getting close to people. It turns out, I realized that in reality, if I was choosing people who were commitment shy, that a really big part of that was me who was afraid to get too close. One of my best long time friends used to make fun of what it was like the first time she met me at the model apartment in Germany, she said, "You are the only person I know who would step backwards when meeting someone new...". I am very shy and private by nature, but backing away from people is not the most polite of social skills.

D: At what age did you decide you wanted to become a model?

AR: I was about 14.

D: Were your parents supportive of your decision to hire a photographer to begin a portfolio or were you pretty much on your own?

AR: My mom was awesome. She took me to meet a guy who was a Miss America trainer. He gave me the lowdown: do not pay agencies, they take their money when they get you work, casting couch awareness, and recommended the photographer I shot with. I think my mom paid for the photo shoot. She was super-cool and very supportive.

D: You started out as a fashion model. What do you remember from those days?

AR: My first published photo, it was from a fashion show... well... what is called a Tea Show. I was in a newspaper in Los An-

geles and I thought I really accomplished something big.

D: You stated on your web site that you had a bout with anorexia. How far did that go before you decided to get healthy?

AR: My health situation resulted in terrible depression from malnutrition and that is what drove me to get well. I have a pretty strong constitution and - well maybe I still have a warped self image - but I never thought I looked anorexic, my weight actually never got below 114.

D: Was there a lot of pressure on models to stay thin?

AR: Always, and my agents over the years had mentioned "your face looks swollen," well it was more like "that is how my face looks, I have pudgy cheeks," and once a month it became more pronounced, but, oh well, they are darn cute pudgy cheeks and I have learned to work with my face quite well in spite of it.

D: You have done a lot of modeling that has taken you as far as Europe. Was this not a culture shock to someone who grew up in small town Ohio? What was your reaction to professional modeling?

AR: Yes some culture shock but it was so fun and exciting! Getting on a plane or train and going off to a strange city... getting in a cab and giving a photo

studio address to someone who did not speak English was kind of nerve wracking when I was trying to get somewhere on time....

D: When "Playboy" first approached you for the newsstand specials had you ever done any nude modeling?

AR: I had done one artsy type shoot and some normal commercial print modeling jobs that required nudity, but nothing of the "Hey, I'm naked for you to fantasize about" type pictures.

D: Have you posed for many other men's publications?

AR: I had a one-page in "Penthouse Japan," not even nude, they are pretty conservative.

D: How was the transition from "Playboy" magazines to "Playboy" videos...any stories about your first "Playboy" video?

AR: I think one of my first videos for "Playboy" was a girl/girl story... I looked at it not long ago and, gee, I really look uncomfortable. The girl I worked with was so not uncomfortable...good thing she played the dominant role.

D: What thoughts did you have being exposed in such a mainstream publication? Excitement or scared?

AR: Both. But it was really fun

to go to the store on the corner and get a copy of the magazine.

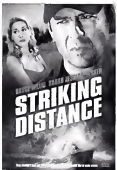
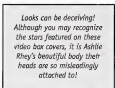
D: What was your first nude shoot like? Were you apprehensive?

AR: Not being a born exhibitionist I was really nervous. But they are used to first-time girls and were great about trying to put me at ease. Although when I looked at the outtakes I could really see how stiff I was!

D: You did a lot of hand, leg and foot modeling during this time as well as body doubling. What was it like on the set of the Pillsbury Doughboy commercial? Explain a day as a hand model.

AR: The Pillsbury commercials were shot at a big effects company. They were the best! I never had to get up early, I would show up and they were usually ready to shoot, we would shoot a bunch of variations and I would go home! Some other days as a hand model I would show up with the crew and sit there all day waiting, they never knew when they would shoot my bits so I would sit around all day, like the typical day on a film shoot, just waiting. I am very good at sitting around waiting. The film business is great for learning patience, if anyone needs to learn patience they should work in films!

D: Was the Pillsbury commercial



a good paying job?

AR: It was SAG scale without conflicts, so as part of the day-to-day and job-to-job struggle to get by it was not too bad.

D: Who was the most famous person you body doubled for?

AR: Let's see, Sarah Jessica Parker, Lara Flynn Boyle, Kelly Lynch... squeezing into their size 4 wardrobes was a challenge... they must all be 5'4 and 100 pounds.

D: What does that do for your ego when they ask you to double for a popular actress to make them look better?

AR: Well... these shoots were for their movie posters and video box covers where they shoot me in their wardrobe from the movie and superimpose their face on my body. I never thought much about it except, "Gee, why don't they shoot their own pictures?" It is a weird business.

D: Can you name any boxes that have your body with someone else's head?

AR: THE TEMP, STRIKING DISTANCE.

D: What made you decide to start studying acting? I read that someone saw you drinking coffee and asked you to be in a movie.

AR: That is a bit backwards, I actually had been studying already when that happened. Although they thought I was better than the girl they had lined up. I would not say I did a great job on that one. [Laughs]

D: When you decided to pursue acting, what were your goals at the time?

AR: I had plan A, B, and C. Plan A was to take these low-budget nudity-required roles until I got my big break. B was to make the most of the B-movie world

and be like Michelle Bauer one day. C was to end up doing something else in the end.... That list C continues to grow these days, as I have not filmed a movie for a while.

D: Did you move to California by this point? How did you fit in with the California lifestyle?

AR: I moved to LA right after high school, it was my home base until '98. I loved California, would love to move back there but my family is here in Texas now.

D: California is a pricey place to live. Were you able to support yourself with modeling and acting, or did you have to do other jobs as well?

AR: Of course, it's that or starve. In the very beginning I worked in a flower shop, I tried waiting tables, I worked on weekends spraying perfume on people at the department stores, worked as a cashier at a car wash for a while, a hostess at a restaurant, a receptionist, I did a lot of extra work - now that is really boring, show up early and sit around for days doing nothing - stand-in work, some really small but fun non speaking parts, some second unit body double work, production assistant - that is a "gofer" - as in go pick up



Top right: Ashlie Rhey in MOSAIC PROJECT (Photo courtesy of Carol Pictures).

Right & above: Enticing flyer from Creative Image Management for AMERICAN SWEETHEARTS starring Ashlie Rhey.





my laundry or birthday gift for someone etc. for a studio exec... that did not last very long, nanny-au pair, I did some film-camera test stand-in work for some films, and I even worked as a makeup artist a few times.

D: Your first starring role was in *THE SUMMONED*. How did it feel the first time you were a star?

AR: It was great! But at the time I really did not realize I was the star per se. On a low-budget shoot it is a gorilla crew and the actors are a part of that team, no dressing room with a star on the door or special order lunch, every one is just working together to get the shots done. It was more fulfilling work to have the lead role than a small part though.

D: You played a number of smaller parts between 1992 and 1993, were you auditioning for parts in all of these films or by then were producers just calling you?

AR: I think some of them were just booked direct since I had auditioned for some other bigger roles in these films, and some of these really small roles I auditioned for the role.

D: What was the biggest film you ever auditioned for?

AR: Well there were so many I could not even say.... There were nice TV show roles, host roles, big cosmetic campaigns, big movies, big parts in smaller movies, small parts in big movies, you got to go on a lot of auditions for each job you get.

D: What is the biggest part you ever lost out on that you thought you had?

AR: Again there are so many to go over.... Gee, I could be an MTV VJ or a TV star if I got all of the big parts I thought I should have gotten.... probably something in TV rather than film in my opinion. I would love to have gotten

a sitcom.

D: Was it pretty competitive between actresses trying to land parts?

AR: I suppose, but I always just went and did my best.

D: Did you ever run into the proverbial casting couch?

AR: Only in the fashion business. I lost some accounts I would shoot for on a regular basis when the hiring photographers made a pass and I passed on their invitation. The worst part is they were married... It really made me mad, thinking they were hiring me for my work when they were using their job as an escort service to find girls to have affairs with.

D: Your next starring role was in *BARE EXPOSURE*. You have worked with Tammy Parks a few times. Are you two friends?

AR: No, I never really got to know her outside of the shoots.

D: You would return a couple years later to work with director Ralph Portillo in *PRELUDE TO LOVE*. Did you two have a good working relationship?

AR: I loved working with them. They had a great crew and it was always a good experience, some of the nicest people to work for!

D: A lot of your starring roles seem to have a basic theme. Somehow you end up in some financial problems and the resolution is always for you and your friends to bare yourself in some way to raise money. Did you ever tire of this plot line?

AR: What other plot line is there for a late night cable direct to video movie with naked bikini/fashion/model/whatever girls...?

D: What is your standing on nudity in films? Did it ever bother you? Do you feel that women



are being exploited or are the women exploiting the men who pay to see it?

AR: Now that I am running my web site and doing my own exploiting and I own the business I have a different perspective. It is a little bit of both. I always felt under-paid considering that those movies would not be viable without the girls like myself who would appear nude in them.

D: You have been on a few other TV shows in your career...any memorable moments?

AR: "Family Feud:" girl bathing suit models against the guys... the girls won! It was a blast.

D: I think many Dracula readers will know you from Fred Olen Ray's BIKINI DRIVE-IN and BIKINI HO-DOWN. What was it like working on a Fred Olen Ray movie?

AR: Fred is another of the B Movie wizards, always a slam it in the can shoot! Not a whole lot of sitting around for days on end waiting on his shoots. Can you imagine... a whole movie shot in under 6 days? It is amazing!

D: There were a lot of B-movie legends in BIKINI DRIVE-IN like Michelle Bauer, David F. Friedman and Forest Ackerman. Were you aware of their pasts? How did everyone get along?

AR: Only when others told me about their illustrious pasts, that was when I decided I wanted to be revered like Michelle one day.

D: You have been in a number of films throughout the '90s. How would you say the B-movie market has changed from the time you started to present?

AR: It seems an awful lot of the B-movie studios are disappearing. It is the end of something, it is sad.

D: In 1995 you took to the stage with Mark Pirro's "Nudist Colony of the Dead." How did you land the part and how long did that last?

AR: I had some friends who were friends with Mark and I knew him somewhat. When they needed a replacement near the end of the run and I said I wanted to do it, there I was!!

D: Do you think you would ever want to take the lead in a play?

AR: Does it pay?

D: What can you tell us about Plasticwings? You are a singer?

AR: Plasticwings was a Wings tribute band, I played the role of Linda McCartney. We actually got to perform with Denny Laine from the original Wings band. It was exciting! I don't consider myself a singer... but guess I did good enough to do her back up parts...

D: Does Plasticwings still perform?

AR: No, that band dissolved, and I thought the film business was tough! I don't think I will try any more bands.

D: Your last video was in 1998? Why have you quit acting?

AR: I moved to Texas. Not much work here in low budget movies, or anything actually.

D: Have you ever contemplated starting your own video production company?

AR: Yes.

D: Is that something we can look forward to seeing in the near future? What type of videos?

AR: I am contemplating producing videos.... If I do this I am considering both sexy nudity-required type stories like all the roles I am most well known for and more mainstream type projects for the digital indie film market, from now till anything is actually done I have no idea. One thing I am planning on if I begin this venture is to post clips of "The Making Of" on my website while it is in production, like a "preview" documentary which will be fun.

D: How is your web site doing? Do you do all the web work yourself?

AR: It is great! I do all the work on it. Run it. Own it. I am my own boss!

D: Are most of your photo shoots strictly for the web site or are you still modeling as well?

AR: I am not currently perusing modeling full time, but am collecting some great photos in shooting for my site. I might bite the bullet and go deal with yet another agent one day. I am getting some offers and inquiries through my website for jobs. This may be the way to go... I wish I had done this sooner...



D: What sort of things do you offer on your web site?

AR: My members section is mostly an updated assortment of nude photo galleries of me, some with me and some other models, some videos of those photo shoots, my complete collection of non-nude photos, chat sessions. I am adding live web cam coverage on this soon! Should be running by the time this [interview] comes out... girlfriend galleries of models like Julie Strain, Shae Marks, Echo Johnson, et cetera. Wallpaper collection, audio files, discounts on my autographed photos, and a huge XXX bonus section with just about everything... I am not in that section though...

D: Most B-movie fare and web sites involve a lot of girl/girl type material. How did you feel about that?

AR: That is a weird one... If I had ever had experience with women I guess I would not have been quite as strange for me. I felt like I imagine a guy does the first time they do it. Can you say awkward?

D: So your girl/girl involvement is simply for erotic imagery? Where do you draw the line on far you will go for the site or the movies?

AR: No actual sex with people or objects, and no genital close-ups.

D: Why did you move to Texas?

AR: I moved here with my now long time boyfriend in '98, my family then moved here also... guess I have settled down.

D: Are you two serious?

AR: I have been in the same relationship for about six years... yes, I call it serious.

D: How does your boyfriend feel about your business?

AR: Some pride and some jealousy, but he is great, I will be buried for days in the computer

and he is patient.

D: You have played very sexy roles throughout your career. At what age did you become sexually active?

AR: Sweet sixteen...

D: Did your movie roles ever alter your own attitude towards sex?

AR: I am not sure if the roles or life or therapy or all of the above happened at the same time but I have become less inhibited, probably therapy releasing those repressed feelings released some inhibitions too... made me a better actress as well.

D: With so many men watching your movies and looking at your photos, does it ever feel you have some sort of power?

AR: Nah. But I enjoy the attention, and I am glad my work makes people happy.

D: Can you talk you way out of a speeding ticket?

AR: No, but I know that a few times being a woman in distress - and it was genuine, I did not turn on the tears when this happened - has gotten me some warnings that should have been tickets.

D: You come across as the innocent girl-next-door - how would you describe yourself?

AR: Yeah that is pretty much me. I really grew up in the middle of nowhere and have good ethics.

D: Do you have a need to be in the public eye? If you had to start over tomorrow would you pursue a career in acting and modeling again or would you go a different direction?

AR: Nah. I am a very private person but I probably would have pursued the same things. I would have pursued the commercial and TV side a lot harder though.

D: What things can we look forward to seeing in Ashlie Rhey's future?

AR: The first thing I want to do right now is to publish a poster. Keep posted [laughs] at my website to get your copy!

D: When you see yourself on a cable movie late at night, what do you think?

AR: It is uncomfortable to see me on TV as a viewer, but as a self-critic I need to have the tape and rewind a few times to get

past the un-comfort zone and then I critique myself. I am pretty happy with most of my work but can always see room for improvement...

D: If there were one thing you could change in your life, what would it be?

AR: Well ... Don't we all wish we knew then what we know now?

You can visit Ashlie Rhey at:
www.ashlierhey.net



1992

Tender Blue Eyes
Reflections
Boiler Room
The Summoned

1993

Body of Influence
... And God Spoke
Hell's Belles
Save Me
Ring of Fire II: Blood and Steel
Bare Exposure
Anthony's Desire
Blood and Water

1994

The Mosaic Project
Play Time
Perfect Gift
Midnight Tease
Cityscapes: Los Angeles
Body Count

1995

Witchcraft 7: Judgment Hour
Revenge of the Calendar Girls
Prelude to Love
Forbidden Games
Blind Drive-In
Slime of Seduction

1996

Squanderers
Justine: In the Heat of Passion
Deadlock: A Passion for Murder
Babe Watch: Forbidden Parody

1997

Sensual Impulse
Bikini Hse-Down

1998

Color-Blinded
Broken Vessels

Videos:

Rising Stars and Sexy Starlets (Playboy)
Playboy: Fantasies II
Playboy Erotic Fantasies
Playboy Secret Confessions
Gimmies
Blitz School/Spinal Tap

www.ashlierhey.net



Photography by
AMELIA G
and
FORREST BLACK

GOTHIC SLUTS

As the Internet becomes cluttered with carbon-copied sites scrambling to cash in on the web sex trade, it is a unique opportunity to run into a site that features women that you just don't see everywhere else. With the domain name of www.GothicSluts.com, one cannot hold back the urge to click the mouse into a foreign cyberspace if not only to answer one question... "What is a Gothic Slut?"

The site is filled with literally thousands of photos of the girls of varying styles. Women dressed in leather, corsets, platform boots as well as period dresses and fishnets... but the clothing does not stay on long as the photos unfurl the bare essence of the Gothic Slut is revealed in vivid detail. Tattoos, piercings and an array of hair colors mixed with a unique pallet of makeup and inimitable style, each photo set has its own individual uniqueness due to the model herself, as it is her own desires which directs the shoot. Be prepared to see simple nude layouts as well as hard-core interaction, there are no restraints... well, some-

DRACULINA: What does the G stand for?

AMELIA G: It doesn't stand for anything. There are no other letters in my last name and it is not an initial. It is lots of fun on the phone. How do you spell that? I spell it with a "G" like it sounds,

really easy. Er, is that G-E-E? Argh.

D: In your bio you state that your parents put a stop to a business you and another girl were planning when you were in the fourth grade. Care to elaborate?

An Interview with **AMELIA G** by Hugh Gollagher times...

The energetic force behind this web site is none other than established photographer/writer Amelia G. Amelia has a long resume having worked for such publications as "Playboy," "Leg World" and "Borely Legol," but most "Draculina" readers will remember her best as the woman-in-charge of the sporadic Goth publication "Blue Blood." In cooperation with her long time partner Forrest Black, "Blue Blood" captured the erotic feel of the Goth scene in both photos and text. Although a well-received publication, the dynamic duo were in tune with the creative end of their rising publication, but could never come to grips with the business side of the magazine causing it to never aspire to its projected goal.

We got the opportunity to talk to Amelia G about her impressive past, her present, and what it takes to be a Gothic Slut.

AG: A friend of mine had parents who were divorced and her mom had a boyfriend who had this magazine collection. So my friend and I cut out a bunch of pictures from some of his mags and mounted them on construction paper. Our plan was to sell our project pages to the boys in our class for like ten cents a piece. I

think we chose which pictures to cut out based on which ones had weird color effects in the lighting or science fiction or fantasy themes or other interesting costumes. We totally did not comprehend the sex, but they were actually these pretty kinky European magazines. I think we thought it was naughty, but we

had no idea what we were looking at. It was sort of silly and innocent. My parents took our cutouts away. The pages were just stacked up in my room. I had made no attempt to hide them. It was the only time my parents ever forbade me to hang out with anyone and they eventually relented when they realized that my friend and I were not actually having S and M lesbian sex.

D: How did you get along with your parents? Did you have a happy childhood?

AG: I had a weird childhood. When I got to college, it was my twelfth school in twelve years. I think moving that often made my nuclear family much tighter with each other and gave me a much broader perspective on the world. I was raised without the prejudices most people get in their upbringing from their community if not from their home. I think that all made parts of my childhood, and probably my whole life really, much more interesting and enjoyable than the average and some parts much more horrific and tormented.

D: Why did you move so much? Were your parents in the military?

AG: My parents switched off which one of them worked. My mother was a diplomat and my father was an attorney and a writer.

D: How did you fit in high school? What group did you hang out

with?

AG: I moved a lot and I lived overseas in the Middle East and Europe. I attended school in Germany, Belgium, Switzerland, and Israel. One thing I learned from moving so often was a strong inner core sense of self. What people would love me for one place, they would hate me for at the next. I would be class president one year and nearly drowned deliberately at a waterfront party the next... both real examples! I love movies set in high schools, but my own experiences were so out of the ordinary that I have no idea which ones most accurately portray social groups in American high schools. Americans living abroad tend to hang out with other Americans whom they might view as belonging to warring cliques in a larger pool of people to choose associates from.

D: When was your sexual awakening?

AG: I'm not sure I exactly had one. My parents were always willing to answer my questions about where babies came from and such. Over time, there were a million little things which formed what I find erotic today - books I read, movies I saw, bands I listened to, specific people I dated at different times, clothing designers etc.

D: What is your sexual preference?



AG: I think a lot of people get really caught up with sexual labels, but human sexuality runs an enormous gamut. I think women in general are more likely to go with what feels good and right at the time. And what feels good and right tends to vary for most

people.

D: Tell us about "Catharsis" and your whole college experience.

AG: [Laughs] That would be a book. I just always wanted to publish and write and create in

Lydie West



general. I wrote my thesis on cross-cultural vampire legends as a paradigm for human sexuality. "Catharsis" was born out of my involvement as treasurer of the Wesleyan University Science Fiction Club and president of the Wesleyan Strategic Games Club, which really did more LARP stuff than Risk. I got my meanest oversexed female friend and my most flowery oversexed female friend together and we put out a magazine funded mostly by those two school clubs which featured adventure fiction, sci-fi, spy stuff, and such and appropriate line art illustrations and photo essays as inappropriate as we could get away with. The photos tended to be sort of high concept damsel in distress sort of stuff shot inexpertly in black and white.

D: What was your initial plan when you entered college?

AG: My family is hyper-educated, so it never occurred to me not to go. I didn't like the high school. I was going to my junior year, so I made the second semester my senior year and graduated early. I think my plan was mostly to go to a good school with interesting quirky classmates and get the hell out of high school.

D: At what point did you meet Forrest Black and how did that change your life?

AG: We initially met at a random Washington DC Goth-industrial club night. Forrest Black works with me on practically everything I do. He is usually responsible for the look and feel of our various projects. He has an incredible eye for design and endless creative ability to come up with new looks. We do almost all of our photography together and he designs all of our important sites and he did the layout for all the good-looking issues of "BLT" [Black Leather Times] and for "Blue Blood."

D: How did you get the job of editing "Black Leather Times" and what happened to the magazine?

AG: I wouldn't characterize editing "BLT" as a job. It was a punk

rock humor zine I published and gave away at science fiction conventions and club nights and parties at my punk rock group house primarily when I was active in the DC scene. It still comes out sporadically and Forrest is putting the finishing touches on a giant web archive of tons of the old issues at <http://www.blackleathertimes.com/> which is actually launching this month [July 2002 - ed.].

AG: "Blue Blood" got press everywhere from Hustler's "Chic" to "The New York Times Magazine," but we had problems with distributors from Day One and, as the magazine grew, it became harder and harder to find a printer who had both the capability to print at the quality we wanted and the willingness to print without trying to have editorial input. "Blue Blood" launched at an unusual time in publishing history in that a lot of cool new magazine titles

we had some mag distro industry pros who saw "Blue Blood" was making waves, thought it had huge potential, and decided to try to take everything. They got all of our newsstand sales dough, but we kept the title.

D: Did the title ever make any money?

AG: I hear rumors that it did, but I sure didn't see it.

D: You took up photography during the course of "Blue Blood." What inspired you to go in that direction?

AG: Loved my writers. Loved my artists. Loved my models. Personally scouted almost all of the models for "Blue Blood" myself anyway. Always had some problem with the photographers.

D: What is the allure of the naked Goth girl?

AG: It is probably different for different people, but I think there is a certain sense of mysterious eroticism, which has a pretty universal appeal. For people who are part of the subculture, of course, it is a lot of fun to have GothicSluts.com where they can see beautiful pictures of the sorts of girls they would actually enjoy, rather than some mainstream idea of what they might like. There is all the draw of the Gothic culture in general, the dark romance of the music and the clothes and the writing. And GothicSluts.com expresses the sexual side of that.

D: You take things to the edge when shooting in public places. Has that ever caused you any grief?

AG: We did a shoot for the next issue of "Blue Blood" in print in Griffith Park in California. There are helicopters that circle over the park monitoring any gang activity. The afternoon we shot there would have been a good time for a gang war because all of the helicopters were circling over where we were shooting these two gorgeous green-haired girls. Nobody bothered us though. Been lucky



Amele G

D: Who came up with the idea of "Blue Blood" and what was its initial purpose?

AG: I wanted to celebrate the excitement and eroticism of my subculture.

D: "Blue Blood" seemed to be well received but suffered from an exceedingly erratic schedule. What were the problems with putting it out on a regular basis?

came out in that time period. Most have entirely disappeared at this point. "Draculina" is one of the only ones still publishing regularly.

D: What were the actual problems with the distributors and who was trying to steal the title from you?

AG: I don't want to get myself in trouble with too many details, but

so far.

D: What are your feelings on the hard-core aspects of some of your shoots? What are your views on pornography?

AG: Pornography is what the other guy likes. Erotica is what I like. [Laughs] Seriously, I think that there is a sort of negative connotation to the word pornography, but I have no compunction whatsoever about shooting very explicit acts. To me the important aspects are that the sensuality is heartfelt, the subjects are enjoying themselves and it shows, and everything looks really beautiful. I am personally moved by the strength and beauty of an image rather than how hardcore or softcore it is. Good lighting and good composition and good subjects are important. I would characterize GothicSluts.com as mostly a "pretty girl" site in that the majority of the sets are good-looking nude girls, but there are certainly some more hardcore series mixed in there.

D: Some of your photos really push the limit, I remember seeing some shots of a girl urinating into a jar and then drinking it... was that for real?

AG: I like to shoot whatever the model is into. Some girls like to push their own limits and some have particular fetishes for blood or latex or whatever. The particular shoot you are referring to was of a model from San Francisco and all those Northern California girls take it to the edge. The pee was quite real and I had fun making the sort of futuristic contraption for her to pee into, but she didn't feel like drinking very much of it.

D: What was the most bizarre shoot you have been involved with?

AG: I don't think I would recognize bizarre these days if it walked up to me in a Cirque du Soleil costume and smacked me in the ass with a latex pouch full of pee.

D: Anything you wanted to shoot but were unable to pull off?

Madeline





AG: I really want to shoot more special effects oriented erotica. I love the look of movies like *THE FIFTH ELEMENT* and *MAD MAX* and *THE HUNGER* and I'd like to find more makeup artists and locations and props to do that sort of thing. Actually, I bet some body-painters and prosthetics folks read "Dracula." Tell them to drop me a line at Amelia@BlueBlood.net

D: You are self-taught, yet your work can be seen in an array of publications. Was it easy to break into professional photography?

AG: Forrest Black and I started shooting with an eye to having our work appear in "Blue Blood" magazine, so I think we approached creating our images in a way where other magazines liked them too. I knew a lot of other magazine publishers just from having been one.

D: Have had any problems dealing with other magazine publishers?

AG: There are jerks in any group of people, but I love indie publishers. Right off the bat, I have something in common with anyone who puts out or has put out a publication. I really like a lot

of the cool people I know who work at more sort of mainstream publications too. I love publishing, so I love publishers.

D: You are also a writer. How many things have you had published?

AG: Literally thousands of articles. I started off doing most rock journalism and then branched out into writing for various men's magazines. I contribute regularly to "Tattoo Savage," "Marquis," and "Gothic Beauty" and I've written for publishers ranging from "Gothicnet" to "Playboy." I've also written RPG supplements and dozens of short stories. My short stories have been honored in editions of "Best American Erotica," "Best SM Erotica," "Year's Best Fantasy and Horror," and "Best Women's Erotica." Writers usually hit their peak when they are much, much older than I am though, so I feel like there will be a lot more writing in my future. The written word is truly a passion of mine.

D: I remember a "Blue Blood" book called "Backstage Pass," what was your participation in that and how well did it go over?



Mistress Domiana



Gothy



Mistress Domiana

AG: I edited an anthology of rock and roll themed erotica for a subsidiary of the company which publishes "High Society" and "Playgirl" and such. It was half stories which had run in "Blue Blood" magazine in print already and half new stuff. It featured stories from Poppy Z. Brite, Nancy A. Collins, Cecilia Tan, John Shirley, Thomas S. Roche, and a host of other cool folks and received very positive press. "Backstage Passes" was available everywhere from Tower and Barnes & Noble to adult newsstands. No idea how the book really did though because the publisher never sent me a single royalty statement.

D: How long has GothicSluts.com been up and running?

AG: Since May of 2000.

D: Has this been an easier journey than the magazine?

AG: Poking myself in the eye repeatedly with a sharp stick would be an easier journey than publishing "Blue Blood" magazine.

D: How has the response been?

AG: It is gratifying in that I love being able to go direct to the people who care about what I do without having to convince some out-of-it distributor to pretty please put my thing on the shelves. And GothicSluts.com has gotten some great press. But print is my first love and there is just something so cool about being able to hold a magazine in your hand.

D: You have over 6,000 photos on the site plus short stories, games and a couple videos... what are your plans for the future for the site?

AG: The coolest thing about publishing on the web has got to be being able to put up gigantic sets of images. In print, there are space limitations. Online, if I like sixty pictures from a photo shoot, I can post every single one of them. There are actually over 10,000 pictures on GothicSluts.com now and I be-

lieve about 6,000 are exclusive and can be seen nowhere else. The biggest thing we are working on right now is video.

D: What qualifies someone as a Gothic Slut?

AG: What I look for in models is a certain aesthetic, a certain desire to express herself sexually, subcultural identification, and a certain force of personality, star quality if you will. Forrest Black and I try to shoot the models doing things they are actually into, so the activities vary greatly from set to set, but I think the beauty and eroticism is always there.

D: Have you found any good models from people responding to the site?

AG: A lot of models e-mail GothicSluts.com after checking out the site and we try to update model info at <http://www.BlueBlood.com/model/> from time to time. I also travel often and models enjoy our shoots and often refer their friends.

D: Are some of these other sites you advertise yours as well?

AG: Well, I edit GothicSluts.com but I contribute to a lot of others. The erotic site I probably shoot the most for besides GothicSluts.com is BarelyEvil.com which is edited by Forrest Black.

D: What is the future of "Blue Blood"? Will you ever reenter the world of magazine publishing or are you sticking to the Internet?

AG: I currently freelance for a variety of magazines and I like to think we'll choke out another issue of "Blue Blood" in print one of these days soon. Right now, I'm glad that people are visiting BlueBlood.com and GothicSluts.com but I am always restlessly looking for new projects. I love to create and I love to share what I create.

Blue Blood
<http://www.BlueBlood.com>

Gothic Sluts
<http://www.GothicSluts.com>



Dana Dark



Wrestling Vixxxens

By Scott Barker

Long before the days of EL SANTO VS. THE MUMMY, wrestling had a lot in common with horror films, including the fascination for beautiful women in distress. A new DVD — *Wrestling Vixxxens Unleashed* — shows off some of the lovely ladies who have opened the eyes of scary movies fans to the over-the-top joys of pro wrestling.

Wrestling and horror films have a lot more in common than the "oh-my-god-I-can't-believe-this-is-happening" looks on the faces of the fans. Each form of entertainment can trace its lineage back to the ancient Greeks, who knew a thing or two about grappling, as well as how to combine sex and violence into an irresistible confection.

For proof of that, just check out some of the most famous myths: Persephone's abduction by Hades; Zeus doing the wild thing with Leda while disguised as a swan; or consider the case of the Minotaur, a half-human/half-bull monster who existed to destroy beautiful maidens and luckless young men. Any of these tales of terror and triumph could easily be a story line for either the latest Full Moon video or a WWE bout.

For more jaw-dropping evidence, just look at *Wrestling Vixxxens Unleashed*. It's fully loaded with guaranteed-to-jack-you-up thrills.

The DVD, put out by Pandora Bazaar, features the undeniable talents of Missy Hyatt, Traci Taylor, Exstacy, Rayn and Tammy



Sytch, captured live at a photo shoot. These amazing women are all veterans of the ring (no, not Wagner's, although they could probably teach the Valkyries a lesson they wouldn't forget!). Each of them has appeared on wrestling websites, performed at matches, and set the hearts of fans ablaze by modeling for provocative photo shoots.

Missy Hyatt starts off *Unleashed*, which is only fitting, given that she is "the First Lady of Wrestling." Missy (actually, Melissa Hyatt) grew up as an adorable little tomboy in Tallahassee, Florida. She discovered wrestling at the impressionable age of 17, and knew immediately that she wanted to be a manager, even though there were no women doing that job back then. Through a combination of Vegas showgirl good looks and sheer determination she made her dreams come true, and today she's one of the most recognized faces (and all points south) in professional wrestling.

"I was the first woman ever to co-host a national wrestling show on TV," she reveals. "I did interviews on pay-per-view and the live *Clash of the Champions* when I worked for the WCW on TBS. I was the first woman before Chyna to win a men's title. I won the Canadian Heavyweight Championship belt by accident. I'm not a wrestler, but it was a mixed tag match and the winner of the pin fall was supposed to take the title. The other guy got hit and I just kind of jumped on him for the pin and won the belt. I didn't keep it for very long, but I did win."

What goes on inside the ring is all show ... mostly. You can read Missy's autobiography, published by ECW Press and available at Borders, Amazon.com, and other outlets for the steamy truth about some of the real confrontations that have erupted between the wrestlers, the managers, etc. Unquestionably, outside the ropes this wrestling veteran has been through a lot, including some



Kristi Taylor



Kristi Taylor



Ryan



high-profile romances (like Jason Hervey from *The Wonder Years*) a lawsuit against the WCW for getting funny with the money and sexually harassing her, and the sudden death of her husband, wrestling legend "Hot Stuff" Eddie Gilbert.

It's not surprising, then, that her photo shoot on the *Unleashed* DVD clearly shows what a survivor and champion she is. She wears (albeit, briefly) tough girl clothes, including the kind of outfits you'd expect to see on a biker chick. She smolders in front of the camera like something powerful that's dangerously close to combustion. You definitely can't help but watch her, wondering if she's going to seduce you or kick your ass, or both. And in case you're wondering, she definitely does not look her age — 38 — but about 10 years younger. "It's hard to lie when people know you've been in wrestling since 1985," she comments about her appearance versus her actual time on earth. "I can't say I started working the ring when I was 12. I've tried to lie about my age, and I got busted. I was dating this guy who was a lot younger than me, and he picked up a wrestling magazine and calculated it. He was like, 'Oh my god!'"

Though her days of regular gigs on superstations are done (for now), she is staying busy, acting as an independent man-

ager for, "whoever will hire me." She jokes that what she likes best about being a manager is "the paycheck." At press time she was slated to do a gig with wrestling obsessed rap-rockers Insane Clown Posse, and was also looking forward to conducting interviews for NWA Florida, as well as reading the news on World Wrestling Network on the Internet.

There also is always the possibility that she may do more acting, and not the kind that involves pretending to smack a wrestler with a chair. Previously, she was in the pilot of the much-lauded TV series *The Sopranos* as a Bada Bing Girl ("I was the chick in purple"), and appeared in commercials, a short film for Florida State University, and an unreleased feature. Still, she prefers the action of pro wrestling to the snail's pace of filmmaking, and admits it's hard for her to get psyched up for auditions.

One of the other stars of *Wrestling Vixens Unleashed* is Rayn (pronounced "rain"), who hasn't had any formal acting training, though you'd never know it from her sultry performance in front of the camera.

Rayn, a sweet-voiced, blonde honey who's as refreshing as her namesake, goes through a wide variety of costume changes on the DVD, including fantasy outfits like angel wings and a schoolgirl skirt. The unlined wholesome sweetness of her face (along with her coltish body, which is all-natural and athletic) may remind viewers of *Unleashed* of a very young Ginger Lynn Allen.

"I've modeled for as long as I can remember," this native of the Tampa, Florida area reveals. That's certainly not all she discloses, either. During the interview for this article, she was in the midst of a photo shoot, and at one point announced, "I'm losing all my little glitter jewels off my breasts." It was just the sort of matter-of-fact excla-

mation that Rayn's innocent demeanor makes all the more endearing.

Though she may be best known for acting as a valet for burly, sweaty wrestlers, this beauty has a lot of complexity, including a background as an licensed practicing nurse, specializing in home health care. The notion of her assisting patients in recovering from illnesses and surgery may seem contrary to her current wrestling duties, but like the complex heroines of ancient myths, she manages to reconcile the two disparate images — tough and tender in equal amounts.

"We walk the guys down to the ring," she says of her job these days. "Sometimes it's just us girls doing shows. If someone needs to be bashed in the head, we do that. But usually I'm the nice girl. I'm the pretty girl who gets on the guy's side."

Along with her medical training, what may surprise fans the most about Rayn is her personality. "People think I'm snobby and stuck up, and when they meet me they see that I'm kind and good-hearted," she relates.

With her varied interests in everything from acting to outdoor sports and recreation, what would this 20-something multi-talented woman like to be doing in five years? "I want to have my feet kicked up on some exotic island, sipping margaritas," she says with an

Tammy Sytch



infectious laugh.

It may take her, and the other talented ladies on *Wrestling Vixens Unleashed* — Tammy Sytch, Extacy, and Traci Taylor — a lot longer to work such a vacation into their schedules. Their website

(www.wrestlingvixens.com) has between 8,000 and 10,000 paid members who clamor to see more of them and other modern-day goddesses at work and play, and there are plans for pay-per-view specials and more DVDs.

The one-and-only Missy Hyatt sums up the appeal of the heroines and heroes of professional wrestling succinctly: "It has a storyline, sort of like 'All My Children' meets 'The Road Warrior.' I love soap operas ... but when you've got sex and violence in a soap opera story, it's much better."

Missy Hyatt



Extacy







ACHTUNG BABY! **CARINA PALMER** Makes the most of her **"One Shot" at JESS FRANCO**

by Uwe Jordan

Carina Palmer hails from a small town in the southwest of Germany and she parlayed a one-in-a-million chance meeting into a shot at appearing in a film directed by that most notorious Spanish master of the moclbre, Jess Franco. Having previously only appeared in a handful of extremely mondo short films directed under the collective title of *NECRO BLUE* by Marion Botulino, the youthful Carina is poised and ready for the release of what is expected to be the best Jess Franco film since the late 1970s. Producer Kevin Collins of One Shot Productions has already hailed Carina as the "luckiest find that One Shot has made in its short history...she's an amazing combination of cute and sultry with a dash of the deady tossed in." Draculino had the lucky opportunity to sit down with Carina in early March to discuss the making of One Shot Productions' *JESS FRANCO'S INCUBUS*.

DRACULINA: A couple of your photographs have been posted on the One Shot Productions actresses' website for a few months now but the information on your background is very slight. It says that you hail from Germany and hints that you have some expertise in dancing, but that's about all we know about you...

CARINA PALMER: Yes, dancing is my passion. I've done it since I was seven years old. I started with jazz dance, then I progressed with modern and Latin dance. Then I starred in local performances of musicals like *CATS* and *A CHORUS LINE*...

D: How did you get started with experimental films, like the short subject *NECRO BLUE* series?

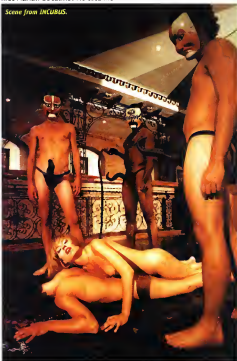
CP: At the time I was only working at my dancing career. Then I met Marian Botulino. He told me

that he sometimes makes short films with his video camera and asked me if I want to act for him...

D: Can you tell us a little bit about your participation in *NECRO BLUE*?

CP: It was originally called *BLUE SNUFF* but it has now been changed to *NECRO BLUE* in the United States. I did the part in the short opening sequence. I am the naked girl laying on the pile of video tapes. It was very unpleasant, because Marian told me that he wants me bloody, and he never uses false blood. So he took blood from me. Besides he wanted me with a very strange, pallid skin-color, so he did the lightning with an old ultraviolet-sun-lighter. After filming I had a sunburn on some very delicate parts of my body...

Scene from *INCUBUS*.



D: Wow...even for "Draculina" readers, that sounds pretty intense. Some of the imagery in *NECRO BLUE* is sure to cause a lot of anxiety and anguish when the video is released in the United States. Do you have any reservations about appearing in a series that involves such confrontational depictions as defecation, rotting corpses, hardcore sex and other delights?

CP: When I finally saw the complete *NECRO BLUE* tape, I was really very shocked. I never saw things like that before. My first reaction was to get very angry with Marian.

D: With all the other excesses of *NECRO BLUE*, appearing nude in the series seems almost innocent. Did you have any reservations about appearing naked in front of a camera for the first time?

CP: I live in a small, very Catholic town, so you have to take

much care of what you are doing. At first I refused what Marian wanted from me, but then he finally persuaded me. The only person who was present at the shooting was him and he convinced me that nobody will see the results! [Laughs]

D: There are going to be some animal rights groups that will be hollering about some of the material of the *NECRO BLUE* series. There are some very gory scenes involving real animals. Are you ready or willing to answer the critics on this or do you think any defense should rest with the director?

CP: I know what you mean but I had nothing to do with the making of this part of *NECRO BLUE*, so I can't say anything about it.

D: It is extremely realistic in its presentation. I'm sure our readers will want also want to know if you did participate in any of the edgier scenes in the series.

CP: Besides the opening sequence - which I think is also going to appear on the DVD of *INCUBUS* in America - I was kind of an assistant during the filming of "Subcimitero" and "Carnophage"...

D: Oh, yeah...these are particularly incredibly over-the-top scenes. A lot of taboos are broken... These are very explicit...

CP: I know... I was also present during the outside scenes of "An einem Morgen im Frühling" but not during the sequences with the corpse. This kind of thing is not for me.

D: Shades of *Draculina's* old chestnut, *GORGASM*. By the way, the title of that sequence means...what?

CP: Oh, in English? It's something like, "On one morning in Springtime."

D: Sounds like a breezy little seg-

ment for the whole family...

CP: Oh, it would have to be a very sick family. I found it all to be very repulsive. However, I have assisted and played some small parts in more short video films since then. *BLUE SNUFF 2* will be ready this summer...Maybe America will see it as *NECRO BLUE 2*. Marian persuaded me again... I'm really no fan of such sick things but I have to admit that there is a very strange fascination. It's so bizarre that it just draws you in. And, strangely, Marian makes such sick things appear so frighteningly attractive. Yes, they are repellant and attractive at the same time.

D: That's a very uncomfortable combination. Who are the actresses that you have looked to as role models for your career?

CP: I admire Ornella Muti...

D: Oh, yeah, from *FLASH GOR-*



Scene from *INCUBUS*.

DON back in 1980...

CP: Yes, that's her. She's a famous movie star from Italy. She's done many wonderful roles both sexy and strong and a marvelous actress. But my favorite film - after saying all of this - is actually FLASHDANCE!

D: That's a long way from INCUBUS. Since Jess Franco has been working exclusively in Spain these past few years and with an American production company, how did a young girl from Germany find her way into a Jess Franco film?

CP: I met Jess Franco during a film festival in Munich last year. I had some small talk with him and Lina Romay. We talked about my dreaming of playing a part in a film. Lina smiled and said: "Who knows? Maybe sometimes a dream becomes reality." During the next few days I recognized that Jess and Lina were watching me very carefully - my face, the way I move... then, during the last evening of the festival, Lina came to me with the screenplay of BALLAD FOR A DEAD HARLOT and asked me if I wanted to play the lead female part!

D: Were you aware that Jess had contacted the production company in the United States to propose you as his new leading actress?

CP: I didn't know the details. Jess told me that he will make everything clear with his American producer, Kevin Collins. At first I was a little bit frightened if the producer will accept me because I had no experience in playing in bigger productions. Jess showed him my photos and assured him that I was right for the role and Kevin trusted Jess's intuition.

D: Did you meet Kevin Collins personally?

CP: No, we only had contact by e-mail. And saw him, I think, in DR. WONG'S VIRTUAL HELL!

D: You've actually seen that film? Nobody has ever seen that film!

CP: Jess gave me a personal screening at his home. I think he made have been joking that his producer was actually in the film. I have heard that it will be released in the United States very soon. No?

D: The last news was that One Shot Productions is holding on to the film for now. It is very sexual and they might be nervous. But BALLAD FOR A DEAD HARLOT is supposed to be Franco's new detective film for One Shot Productions starring Brad Frikkers. What happened to it and how did INCUBUS come about?

CP: The next day Jess wanted to see me in his hotel. We had breakfast together and he showed me a treatment of INCUBUS. I liked it very much. It was a fascinating story and I had to play two parts - very different in character - which was very interesting to play but also very difficult. He invited me to come to Torremolinos in Spain the next month to start the shooting. I only had to bring my most sexiest clothes with me.

D: This was for the shooting of both films?

CP: When I first arrived in Torremolinos Jess wanted me to play in both films but because of the lack of time - and the fact that BALLAD's co-producers were not ready - he decided to make only INCUBUS because I had to be back in Germany one month later.

As I said earlier, he had only a short treatment. At first he wanted to get more acquainted with me. Then, after one week, he started to write the screenplay. He wrote the whole day

and night while he consulted with Kevin Collins in New York on the script. During that time I would just walk across the beach and experience the city. So I think, since the script was

being written after I was cast, that I can say, in some areas, my role in INCUBUS was created with me in mind. Jess had my personality in his mind when he
(Continued on page 45)



的中國娃 SEXY CHINA DOLLS



Welcome, Joes and Jasies, to Sin's new review revue *Sexy China Dolls*. That's me, Sin. From now on I'm going to be your hostess through the decadent world of Far Eastern cinema... with the help of my gang of film critics at *Draculina*. That is. And that's not all... as the reviews roll on, my clothes will peel off! So keep you big round eyes here and keep both of your dirty little hands on this magazine... prepare for a little Asian aphrodisiac... Think you can be as filthy as Sin? Well, I can.



CRIME OF A BEAST (Directed by David Lau. Starring Grace Lam, Natalie Ng, Leung Cheuk Moon, Chan Kwok Pang)

Maybe a new guiding rule should be given to all potential buyers of Hong Kong DVDs: A really sexy DVD cover photo means the movie is need of all the help it can get. Such is the case with **CRIME OF A BEAST**.

Our tale starts off with the rape of psychologist/scriptwriter (yes, you read that right) Mazy Hui (Natalie Ng). She is taken to the hospital where she is in a state of shock attempting to remember who her attacker was. The story suddenly jumps back to Mazy on a movie set watching as they film one of her scripts. Here, Sin Ho Fun (Leung Cheuk Moon), a lighting man, arrives late to the shoot. He finds himself verbally abused by the other workers and almost loses his job before Mazy rescues him. Mazy recognizes his lack of confidence and offers Fun her card for a free consultation (which may explain why she is writing scripts on the side).

After Fun's visit to Mazy, in which she uncovers repressed feelings about Fun's promiscuous mother, she convinces Fun to show more confidence. Unfortunately, for Mazy, confidence means to confront women in an abusive way... and she is first on the list. Disguised with a mask, he sexually attacks Mazy and videotapes the event, as he harbors a desire to not only be a rapist but also a director - a man in charge. After he

conquers Mazy he goes on a sexual rampage, making sure to videotape his every conquest. But his desires are no longer satisfied by mere sexual pleasure, the women now turn up dead at the end of his video opuses.

Hot on Fun's trail (well, lukewarm) is Inspector Fung (Chan Kwok Pang), who works with Mazy, utilizing her expert knowledge of psychological behavior to catch the culprit. But it isn't his detective work that uncovers the perpetrator though; it's Fun's own obsession with Mazy. He reveals himself when he captures and rapes Mazy's assistant Siu Mei (Grace Lam), placing a call on his cell phone to Mazy while he is raping Siu. He ends their rendezvous by tying her dead body up in a tree.

Fun's obsession with Mazy is his own undoing as he returns to kidnap her - a final confrontation between Fun, Mazy and the police is inevitable.

CRIME OF A BEAST has an awkward beginning for as the credits roll we view Mazy being raped. We then go into a flashback from Mazy's hospital room but the movie seems to forget it is even in a flashback as it simply works its way back up to the rape we have already witnessed (with more detail) and simply continues on with the rest of the story.

Shot on a small budget on digital video, the movie doesn't seem to want to commit itself to the nudity one would assume would accompany such a low-budget production with this type of story. Although the sexual insinuations are strong enough to warrant its IIB rating, the nudity it uses to



so brazenly advertise itself is nowhere to be seen in the film. It does taunt the viewer with camera shots up dresses, close-ups of cleavage, and even a pointless scene where Fun throws buckets of water at Siu Mei for no other purpose than to get her clothes transparently wet. The movie hides under the guise that it is showing this story to educate the viewers on how a child will turn out if he isn't shown love. Okay, I guess that explains the one scene in which Mazy (acting as a psychiatrist, not a screenwriter) is in a session with an incest survivor. As she has her female patient under hypnosis she attempts to coax her back into feeling okay to make love as she feels her up and kisses her. This must be some new revolutionary procedure... or a procedure that was only used by psychiatrists now serving 5 to 10 in the county jail.

CRIME OF THE BEAST attempts to garner emotions for Fun by showing him as a child witnessing his mother having sex with another man and then his father killing her. Would this encourage the youth to grow up and be a rapist/murderer? Possibly. But in one scene he is escaping the police and knocks down a policewoman and attempts to rape her. When her fellow officers come to her rescue and pull him off, he breaks away but doesn't try to escape, he simply jumps back on top of the policewoman for one more stab at success! Fun resembles more of a dog in heat than a homicidal maniac.

It is possible that things were lost in the translation of this film. The English subtitles are cut off most of the time as words are lost and even cut in half at the end of a lot of sentences. And as the camera scans the many papers and files with Chinese writing, they do not bother accompanying any visuals with English text so you'd know what the hell it says. Although I doubt corrections to either of these elements would have given this movie any more credibility.

Another aspect that is touched upon, yet not developed (which may once again have been lost in the translation) is Fun's fondness for movies. His massive VCD collection seems to play a keen part in the way he handles his attacks, as if all of his crimes are supposed to be scenes from actual films. Reinforcing, once again, his de-



sire to be a director, a man in charge. This isn't a new idea by any means, but better development of this underlying element may have helped this rather weak storyline.

Both Natalie Ng and Grace Lam are attractive actresses but their enticing visuals are not enough to keep one's mind off the feeble story. Don't let the half-naked photo of Grace Lam on the cover fool you... nothing close to that appears in the movie... which is too bad.

Reviewed by Hugh Gallagher



BAD GUY (2001)
directed by Kim Ki-duk. Starring Cho Jae-hyun, Sea Won, 100 mins.

Korean director Kim Ki-duk once said, "I see something which I do not understand and then I make a film in order to comprehend it." BAD GUY might be one of those films for Ki-duk but the average viewer is going to see this film and comprehend very little...though they might understand a little more about the curious Kim Ki-duk.

Speaking diplomatically, Kim Ki-duk seems to specialize in pseudo-mystic films that offer few heroes and rarely reward the best of the human spirit. Bowing generously, you could say that Ki-duk creates art films that make no attempt to please the masses. Taking off the kid gloves to discuss Ki-duk's body of work and you'd be hard pressed to avoid words like "mean-spirited" and "disappointed" or even "hateful." There is a strong strain of negative female depictions throughout Ki-duk's oeuvre that certainly would not warm the cockles of the women of N.O.W.

In BAD GUY, we are immediately introduced to Han-gi, a peculiarly taciturn gangster in one of Korea's red light districts. One day Han-gi stumbles across pretty Sun-hwa, a college student, on a park bench. Though Sun-hwa is disgusted by Han-gi's silent stare, he doesn't take kindly to her polite snub and decides to shove his tongue down the disgusted girl's throat while her overpowered boyfriend tries to fend him off with a few blows to the head with a nearby garbage can. No such luck. A group of soldiers finally pry the leech loose but he refuses to apologize and

receives a spit in the face for his trouble from Sun-hwa. Thus sets in motion Han-gi's systematic revenge on Sun-hwa that in no short order leads to her being set up as a pickpocket, borrowing \$30,000 from a no-nonsense loan shark to pay back the pickpocket victim, and then a life of prostitution to pay back the loan shark. Bewildered and remarkably stupid for a college student, Sun-hwa winds up in a storefront brothel turning tricks in a hopeless attempt to pay off her debt. Han-gi is hell-bent in his quest to ruin the girl, he has her boyfriend throttled, thwarts potential Johns from paying her, and spies on her constantly, either from his office perched across from the storefront or from behind the two-way mirror next to her bed.

Sun-hwa transition into prostitution is harsh and disgusting in every imaginable and unimaginable way. After one particularly dreadful night she falls asleep drunk across her filthy little bed. Han-gi sneaks into her room and takes advantage of the unconscious girl and begins to feel her up. When she wakes, she greets him by throwing up on him. Cute.

As the days drag on, assorted characters and rivals wander and return into Han-gi's life. We discover that he has a long criminal record, possibly including murder, and that a rival pimp, just sprung from a long prison sentence, is about to muscle in on Han-gi's turf.

Sun-hwa's living hell continues unabated and Han-gi's two henchmen appear to be disloyal at every turn, stealing from him and occasionally trying to help Sun-hwa escape. Everything proves futile and goes nowhere as, in the end, everyone succumbs to Han-gi's terminal nastiness and nothing really ever changes. After Han-gi tracks down Sun-hwa during one short-lived time on the lam, he takes her to a beach where she discovers two torn up photographs of a woman in a red dress and a man in a checkered shirt. When she returns to her bedroom/boudoir/cell, she places the photos back together only to find that the sections with the faces of the couple are missing from both pictures. (It's supposed to make you think!)

When the rival pimp finally encroaches on Han-gi's brothel, a mini-war breaks out and, in short

order, Han-gi is brained with a brick and run through with a 3-foot long shard of glass. This makes our bad guy pretty mad and he's determined to seek revenge. One of his boys doesn't want Han-gi to kill the pimp because he's afraid that his boss will receive the death sentence due to his record. The lackey kills the pimp but the police arrest Han-gi anyway. Annoyingly tight-lipped, as usual, Han-gi does not fight the charge and finds himself on death row in about 5 minutes.

Sun-hwa, incredulously, is pretty ticked off that Han-gi is going to be executed. She thinks hanging is the easy way out for him after he's totally destroyed her life. Just as the hangman comes calling, Han-gi's henchman gets himself arrested and manages to confess to the pimp's murder in the nick of time. Han-gi is back on the streets and is quickly greeted by a knife to the stomach from his other mangy minion who has been in love with Sun-hwa all along.

Showing little ill effects from any of his assorted injuries, Han-gi packs up Sun-hwa and takes her on the road. Eventually they return to that same stretch of beach and she finds the other two pieces of her mysterious photo showing the faces of the couple. (It's supposed to make you think!) Then the mismatched pair - apparently now a couple! - packs into a truck and turns it into a bordello on wheels. Apparently at this point Ki-duk either finally comprehended what he didn't understand before he started BAD GUY or he just plain ran out of improbable twists and turns - or money - and so, quite arbitrarily, the story ends here.

BAD GUY suffers from any number of thematic faults and survives - barely - only on the strength of the lead performances. Seo Won (sometimes Suh Won), seen previously in Ki-duk's much better THE ISLE, is extraordinarily pretty and perfectly cast as the mindless Sun-hwa. Cho Jae-Hyun, another Ki-duk regular from THE ISLE, turns in a one-note performance but keeps hitting that one note until both he and the viewer are sweaty and exhausted. He's basically an eternal frowning predator who only has a few words of dialog (and when you hear his voice you'll understand why he doesn't say much) and sweats a lot. His foulness towards women is matched only by his contempt for men.

The story crumbles apart almost from the beginning, as the weak premise that moves Sun-hwa from perky college student to dirt-poor desperate prostitute is neither plausible nor well executed. Okay, this may be Korea and maybe morals are different and life is cheaper, but under any circumstances who would sign a written contract with loan shark that actually says that if she doesn't pay that her face and body will be taken as collateral? And in what court in what country would that document be binding? (If this is an accurate description of Korea then the world is crazier than we'd ever imagined.) The series of events that lead to Sun-hwa's deliverance into a life of prostitution are so far contrived that it would be impossible for a dull hood like Han-gi to ever orchestrate. And what's up with Han-gi's ability to survive bricks, glass swords and switchblades? Without giving away the ending, the mystery of the photographs obviously is a directorial stretch to make the film seem artier but it will only leave you scratching your head in bewilderment since it just could not possibly happen. There are plenty of pseudo-artistic flairs here and there but they all lead nowhere and ultimately have no impact. But the worst contrivance of them all and the ultimate disgrace of BAD GUY is that Sun-hwa's feelings for Han-gi actually change to a degree of acceptance, probable friendship and possibly love. This turn of events will surely leave even the most hardened heart aghast, appalled and disappointed. It should have feminist groups' blood boiling all over the world.

If you're looking for a film with middling amounts of fleeting nudity, a gratuitous puke scene, a gangster that just won't die, and an implausible ending, then BAD GUY is the film for you. For those of you living in the real world, this is just not a very good film. We hope that Ki-duk comprehended the confusion that lead to making BAD GUY and we pray that he'll someday comprehend that awful characters doing awful things do not a good film make unless there's a point to it all. Until then we can get all the pointless stories we need on Cinemax and Showtime without having to deal with subtleties.

Reviewed by Kevin Collins



THE PERFECT EDUCATION 2: 40 DAYS OF LOVE (Directed by *Yachi Nishiyama*, Starring *Rie Fukumi, Yasuto Hida*, Naoto Takenaka).

There is a certain nasty element that usually associated with the kidnap/rape movies of Japan. They are usually violent, very brutal with the sex scenes and typically end in some violent blood-bath of retribution. *THE PERFECT EDUCATION 2* is void of all of these elements.

A psychiatrist (Naoto Takenaka) becomes fascinated by a young girl named Hanuka (Rie Fukumi) who appears on a bridge outside the window of his office everyday. He approaches the troubled girl and offers his services. Her story unfolds in a long disturbing flashback under hypnosis.

Hanuka's life is a bit dreary. Her father died when she was young and her mother works long hours leaving an isolated Hanuka very discouraged with what life has to offer. She searches the skies for a UFO in hopes that one will drop down and take her away from her dismal life, but her alien abduction presents itself as a middle-aged man (Yasuto Hida) who has also grown very disgruntled with life. Having lived with his mother, void of any lovers, this unhappy schoolteacher takes a turn for the worse after his mother dies and he spends five years completely on his own. He decides to kidnap the 17-year old Hanuka at knifepoint and keep her bound and gagged in his tiny apartment.

The relationship between the victim and assailant is awkward at best mainly due to the teacher's unwillingness to take an aggressive approach. He tells Hanuka to strip down and keeps her tied to the bed, but he is unable to physically have his way with her due to the shame he feels. He continually apologizes for what he is doing but declares that it is her fate. He takes a Polaroid of his prey and writes the date and her weight on the photo and pins it to the wall. He goes through this ritual everyday.

The teacher must go to work while Hanuka is bound to the bed. He returns home to feed her and exchanges pleasantries with her—although she is unsure how to re-

act. He then gives her long baths in a tub on the floor, but respects her requests to bathe her front herself. One day the teacher returns home to find Hanuka pounding on the wall with her feet in attempts to attract a neighbor to her rescue. The teacher is mad and claims she must be punished. He pulls down his pants and places her hand on his penis and tells her to rub him hard. Once he climaxes he is once again "very sorry." He attempts to make it up to her by buying her a dress. He hands her a pair of scissors to cut off the price tags and then turns his back to her to give her privacy to change. The fact that she doesn't take advantage of the situation and stab him in the back proves a great deal to the teacher. Even though Hanuka is given many opportunities to escape, she never takes advantage of them. The relationship develops and Hanuka tells the teacher that "she is ready." The two consummate their bizarre relationship.

Hanuka talks the teacher into taking her outside. Wearing a white facemask that covers her mouth and nose, the two go to the park, the store, and around the town. Hanuka's face can be seen on the many missing girl posters in the store windows, but Hanuka no longer identifies herself to who she once was. Now she spends her time sexually satisfying the teacher and no longer questions the handcuffs and other restrictions she endures in the small apartment. But it is only a matter of time before this happy couple is brought back to reality when they come home to find the police at their door. The two take to the road but drive aimlessly. They end up at the teacher's dead mother's house (which is for sale and vacant) and play out some "what if" perfect scenario in their heads before making love on the barren floor and then hiding in the closet while prospective buyers look through the house. The teacher realizes his fate and is now ready to accept it...

This is a strange film in that it doesn't over dramatize the events in any way. As insane as the story is, it is all too real and could possibly happen given the circumstances of the personalities involved. In as we are accustomed to the brutal attacks and counter attackers of similar abduction movies, *THE PERFECT EDUCATION 2*

decides to take a more psychological view. A girl so starved for attention is bound to accept any advances she receives. The man, also love-starved, wants to take advantage of the situation, but at the same time realizes that he is wrong in what he is doing and finds himself treating his captive with many courtesies. He feeds her well, buys her things, and at one point even redecorates the bedroom after she shows interest in a picture of a bedroom in a catalog. By the end of the movie the two have become the perfect couple, with the slight snafu that she is under-aged and he is a middle-aged kidnapper... herein lies the rub.

As where you should hate the teacher for what he has done, it is impossible not to feel for this guy. After he buys Hanuka the dress and stands blindly to her, offering her the opportunity to kill him with the pair of scissors, it is merely his way of justifying his actions. His most threatening moment is when he first abducts her with a knife, but even that is so passive that a more stronger-willed girl would have easily escaped. The teacher's life is already over in his eyes. He is merely attempting to get something he has only been able to fantasize about up to this point. The fact that he has succeeded seems to only amaze him. He declares his love for Hanuka, as disjuncted as it may be.

Rei Fukumi is very attractive and plays her part very convincingly. Although she makes feeble attempts to escape in the beginning, they seem more like an expected response than a true effort. This meek and mild girl is so starved for attention that even this perverted tryst is more than she has ever received and she comes to the point to where she openly wants it. But the fact that she calls the teacher "Papa" (as requested by him) adds another perverse psychological twist to the story.

There are ample amounts of nudity and sex, but one feels uncomfortable watching the scenes given the circumstances of characters involved. *THE PERFECT EDUCATION 2* is slow moving depressing tale that is nothing like anyone will expect—whether that is good or bad depends upon the viewer...

Reviewed by Hugh Gollagher



FREEZE ME (2000) Written and Directed by *Takashi Ishii*. Starring *Harumi Inoue, Shingo Tsurumi, Shunsuke*

Matsuoka, Kazuki Kikumoto, Naoto Takenaka. 102 minutes.

Optically blurred genitals aside, the Japanese are never wont to shy away from sexual brutality in their cinema. *FREEZE ME* doesn't fail to deliver on brutality though it is curiously devoid of the visceral thrills that one might have expected from the storyline. In the end, director Takashi Ishii almost delivers a horrifying character study of the prettiest girl you certainly don't want living next door.

Yuppie-girl Chihiro seems to have the world on a string. She's got a nice job, a nice apartment in Tokyo and a scruffy but decent guy, Nogami, for a fiancé. Deep inside, however, Chihiro harbors a dark secret of a devastating memory. Five years ago, she was gang raped back in her hometown in the cold north of Japan. She's told no one of the event, not the police, her mother nor even Nogami. Life is nice right now but, sadly, horror is coming home to roost.

One morning, when Chihiro leaves her flat to go to work, she spies a familiar face on a clean-cut rakish young man entering her apartment building. Shrieking in terror, she retreats in a panic to the elevator and rushes back to her apartment. The man races after her, finally catching up at the last second as she's about to slam her apartment door shut. Managing to get one arm in, he waits in pain as she tries to force the door closed. "What's the matter?" he cries, "It's me!" He eventually forces his way in and confronts the coiled up Chihiro who is frozen speechless with fear.

This yuppish young lad is no gallant caller. He's a yakuza. (The Japanese slang for a common thug...yakuza literally translates as "8-9-3," or a total of 20, which is a worthless value in a popular card game called *Dichu-Kabu*, very similar to *Black Jack*; it's almost like calling a worthless person a twenty-two, which is a losing hand in *Black Jack*. - ed.) And he's no ordinary yakuza. He's Hirokawa, one of the gang who tortured and violated Chihiro five



years ago. He's back for more of the same and he brings the additional bad news that two more of the gang are scheduled to arrive over the next few days to add to her misery. To make matters worse, one of the two that is on his way is an ex-con who's just gotten out of the big house with a gluttonous appetite for sex that's gone unquenched for the past five years.

A far-fetched rekindling is about to take place. Hirokawa expects Chihiro to be a willing sex toy and to satisfy every whim for him and his cohorts who are on the way. Armed with the knowledge that she has never told anyone of the previous crime, he blackmails her into submission by threatening to show photos of the rape. Yes, no gentlemen these three, they videotaped their violation of Chihiro and sold copies by mail order. Hirokawa is so sure that Chihiro will agree that he leaves her alone and goes off to take a shower. Chihiro is so consumed with fear that she fails to react with even the slightest bit of rationality. Instead of using this opportunity to call the police or to make a run to freedom (she does try one of the clichéd slow-motion-passed-the-open-bathroom-door-but-making-too-much-noise escapes), she dares to call Hirokawa's bluff about the photos. Not much of a shrinking violet, Hirokawa just jumps out of the shower and nonchalantly starts walking naked down her apartment building hallway stuffing the photos into her neighbors' mailboxes. Realizing that he's not to be trifled with, Chihiro follows behind retrieving the evidence from the mailboxes and agreeing to his terms. For some strange reason, she'll never use any of her ample opportunities to call the police or to tell a friend or co-worker what's happening. Hirokawa convinces her that her life would be ruined by such a scandal. Besides, he tells her, "It's your fault. You're too sexy. Your face, your tits, your ass." That seems to settle that.

Chihiro calls into work sick and allows the boorish Hirokawa to have his way with her. She does go to work the next day and thinks she can outwit Hirokawa by not going home that night. Instead she spends the night with Nogami — never once mentioning the monster living in her apartment — and returns to work the following morning. But her workplace is no safe haven when Hirokawa comes

marching in looking for some dim-morning delight. He's confronted by the feeble security guard and the earnest but unimposing Nogami; but Hirokawa keeps moving forward like a shark with the scent of blood in the water, finally convincing Chihiro to leave with him. Confused by Hirokawa's insistence that Chihiro has chosen him, Nogami goes into a well-deserved snit. The whole commotion doesn't go over well with her employer, apparently, and she's fired.

As the days drag on, Chihiro finally comes to her sense and decides that murder is the better part of valor and proceeds to whack Hirokawa on the noggin while he's taking a bath. He doesn't go down easy, even with a skull spewing blood in a tub of hot water. But Chihiro prevails and now has a bloody corpse and bathroom to tend to. Nothing that a good scrubbing and handy oversized freezer can't fix... so it's Scrubbing Bubbles for the tub and toilet and one stuffed Hirokawa for her kitchen fridge.

Not one to involve the police — or anybody else — for help at this point, Chihiro just goes on her merry way, getting a new job and trying to forge ahead in life.

On cue, the second ex-rapist arrives. Seemingly humble and apologetic at first, a few beers turn him into a molester looking for Chihiro to lock her lips around his shortcomings. Looking for a cold brewski afterwards, the drunken slop makes the mistake of opening the fridge and discovering Chihiro's new secret. Making like a beer can, the lout's head is turned into a flip-top by Chihiro and she puts him on ice as well. Score one more wheezer for the freezer.

With sweltering *corpus delicti* threatening to stink up the place, our heroine buys two large commercial freezers and explains to the deliverymen that they are the newest forms of fashionable furniture. Yeah, sure. With her funds running low, she moves to a smaller, cheaper apartment and spends her evenings mindlessly chatting away with her pair of rape-cycles.

With plenty of huff and puff, the last rapist arrives. He turns out to be the meanest of the bunch. His prison stint hasn't reformed him one bit. And his sense of civility hasn't improved either: "I've been beating off for a week thinking about you." But just plain

mean and stupid is no match for Chihiro's short-circuiting brain. Goon Number 3 learns the hard way not to turn your back on Chihiro. Pretty soon an order is being placed for that third fridge and, despite the murder and mayhem that's gone on already, this is where Chihiro's problems really begin.

Her low-rent apartment apparently hasn't switched over to Japan's equivalent of 220-volt electricity because she doesn't have enough juice to keep the trio of freezers running. Turning off her air conditioner during the blistering Tokyo summer spares enough power to help keep the frozen trio from rotting but it leaves Chihiro a fevered mess and invites the neighborhood flies to practice kamikaze on her sweat-soaked body.

Having overcome the threat of endless rape, Chihiro instead faces a future of washing dishes by day and having one-sided conversations with her *ménage à frost* by night. This leads to some great monologue, with Chihiro telling her freezer buddies, "You guys are lucky. It's cool where you are. Out here I'm dying of the heat."

As the summer stretches on, the constantly churning freezers can't seem to contain the inevitable stench of death. As in all good fairy tales, Chihiro's knight in shining armor arrives to save the day. Nogami shows up at her door looking to apologize – he's sorry that he didn't understand what happened at the office that day. Boy, if he didn't understand that little dust-up, how's he ever going to get his brain around a little case of mass murder at her apartment? Not thinking even one step ahead, Chihiro goes all girlish and runs to invite him in. There just happens to be that little problem of odiferous dead yatzukas being stashed in her living room.

When Chihiro goes to freshen up, Nogami can't help but to try to find the source of that little hint of rancidity coming from somewhere in her apartment. While he sniffing around he accidentally stumbles across Chihiro's dirty little secret and...well, once you've started cleaning up the loose ends, you might as well clean them all. Whack! It's "Soyonara, Mr. Nogami."

The prospects of finding an even cheaper apartment that can handle four fridges must be too much for Chihiro which leads her to one fi-

nal act of desperation. Needless to say, up to this point FREEZE ME had not sown any seeds that would lead anyone to expect that a happy ending is about to bloom. And, not unexpectedly, the story reaps what it has sown.

FREEZE ME has been a big cult hit since its 2000 release. But it's blatantly obvious why its appeal will likely never surpass cult. On the plus side, Harumi Inoue is perfectly cast as Chihiro. She brings a sense of outward normalcy to a character who, on the inside, just can't seem to grasp the reality of what's going on around her. She's fighting against the grain, however. The major drawbacks to FREEZE ME are the singular nature of the plot and the need for a complete suspension of belief from the audience. The story begins and moves on directly to the action and swiftly to its conclusion, director Ishii Takashi doesn't bother with any stops along the way for untidy character development or clattering intrigue. The heroine is introduced, the rapists show up and get dispatched and the one happy romance has a very unhappy ending...roll the closing credits! Inoue carries the entire proceedings on the strength of her performance and she single-handedly makes FREEZE ME watchable. But the lack of depth to the story and its characters ultimately leaves a sour taste. There's never any satisfying explanation as to why Chihiro never calls the cops. Sure, in Japanese culture there's an inexcusable sense of shame and partial culpability attached to rape victims; but that should be some incentive to call for help to make sure that the rape doesn't happen again – and three times over at that. As Chihiro starts to lose her mental grip more and more, we can see her deteriorating but there's no real clue given as to why she's going bonkers. Has she gone mad and then turned to murder or has turning to murder caused her to go mad? Either way, it's almost as though Takashi is telling us that the only recourse for a woman in peril is to turn to violence. The influence of I SPIT ON YOUR GRAVE is obvious as we cheer for Chihiro while she takes her revenge on her violators. But when she's so far gone that Nogami is added to the death pile we're no longer applauding. The final swan dive that leads into the end credits is more of a plot convenience than a stab at a poignant conclusion.

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Star of FREEZE ME Harumi Inoue in various stages of her career, including a bizarre hair cutting photo session.



CHERIE CURRY CONT...

such a beast, but Cherie does quite nicely at it. So well, in fact, that only a month and change after beginning to carve with one, some of her works (which include seals, sea turtles and bears) were accepted into a prestigious art show in Malibu. And she doesn't use a dainty downsized version of a saw, either. For the big, serious, rip-in-the-side-of-the-Titanic-size cuts, she uses a gas-powered monster. "I will go to any length to get it done as quickly as possible, rattling the teeth out of my head and everything," she jokes.

"Getting past the fear of the chainsaw, knowing it could kill you in an instant if you don't have your stuff together, takes so much fear of life away. It's a miraculous thing for me. I get up at 6 a.m., and I can't wait to get to the studio and go through more pain to make more beautiful things."

She and Marie aren't the only family members with visual and performing arts talent, however. Her older sister Sammi Levi appeared in a number of commercials and films and Cherie was briefly married to the underrated actor Robert Hays (best known for his work in *AIRPLANE!*), but very good in everything from *DR. T & THE WOMEN* to a TV movie about the Unabomber, and they have an 11-year-old son named Jake. Possessed of the Currie-Hays charm and talent, he is a budding sketch artist who can draw line-perfect versions of his favorite characters from video games like *Zelda*. One of his drawings, an impassioned reaction to the Sept. 11 tragedy that depicts a devastated Mario against a burning New York backdrop, sold at a charity auction for \$275. Asked what he'd like to do when he grows up, he responds, "I might want to do some acting like my dad, or be some sort of artist."

Cherie notes that she still adores Robert "with every fiber of my being," and maintains a good relationship with him. Today, she leads a pretty low-key Southern California existence that is comfortable without being showy. "I have almost a quarter-acre of property," she says, "which for the west end of the San Fernando Valley is big. I have a huge pool, rock waterfalls, koi ponds, and a wall with

flowers and vines trailing over it."

And along with enjoying her homestead and looking after Jake, she spends her time working on her carvings and occasionally writing songs. She has recorded again with Joan Jett (their live version of "Cherry Bomb" is a must-have) and collaborated with a number of talented musicians. Her previous solo works, along with autographed photos and other pieces of memorabilia are available through Rocket City Records (on the web at www.rocketcityrecords.com), which is presided over by the brainy and beautiful Mara Fox, herself a veteran of the music scene (including a stint in the all-female group Precious Metal).

With options ranging from new albums, to acting assignments ("I'd love to work with Adrian Lyne again, to make up for the dancing," she says with a laugh), to more great artworks, the future looks incredibly bright for this once-and-always Fox. "These days, it's like I'm waking up a new person. There are a lot more things I can do. I've learned that there are no limitations to what you can accomplish if you can get past the fear."



SEXY CHINA DOLLS CONT...

Maybe we're looking for more than Takashi was willing or able to deliver anyway. He's made his fame in films like 1995's *GONIN* by cashing in on action, action and more action, so it's very possible that *FREEZE ME* was ice sculpted to deliver — can you guess? — action! The whys and wherefores have no real place here. The occasional splashes of nudity are rarely sexy and usually add to the disquieting nature of the film. Inoue's body is often on display but nearly never displayed for sexual pleasure. Though that's hardly going to score Takashi any points with anyone on the feminist front.

Japanese exploitation cinema has never been particular female friendly. *FREEZE ME* is definitely not the DVD to pull out on a first date. More likely, *FREEZE ME* is the kind of DVD that will strangely appeal more to those guys who rarely have a date. And that should make it very successful.

The Edko Films, Ltd. DVD release is currently only available as a Japanese language Region 3 import and is subtitled in English with a passable still gallery and the theatrical trailer as its only notable extras. Being shipped out of Hong Kong, it's stamped with a very fitting Category III rating for nudity and violence.

(Since we reviewed the original Japanese print of *FREEZE ME*, it has since been released on Region 0 DVD by Media Blasters in an English language dubbed version. Depending on personal opinions about dubbing, this may enhance the *FREEZE ME* experience for many American viewers.)

Reviewed by Kevin Collins



THE STEWARDESS (Directed by Sam Leong. Starring Sam Lee, Lee Sam-San, Seino Kasugai, Michael Chon Wai-Man)

The broken English on the back of the DVD keep case for *THE STEWARDESS* is an enticing lure for the lovers of movies featuring a female psychotic killer. The story about a mentally deranged stewardess seemed to be virgin subject matter that demanded to be exploited. Nothing but sheer entertainment could be derived from such a concept... or so one would think.

Ken Ma (Sam Lee Chan-Sam) has a recurring nightmare of a woman in a red uniform chasing him and then stabbing him with a pointy model airplane. Before he sees his attackers face he wakes up. Ken justifies his bizarre dreams by associating them to his job, where his imagination is always in play... Ken is a screenwriter.

When Ken isn't at his job he is in the bar with his pal George (Lai Yiu-Cheung), who makes his money as a bookie for football games. The two of them spend their time hitting on women at the local tavern. Ken believes he has hit a sexual jackpot when he links up with a stewardess named Apple (Lee Sam-San), who is quick to jump in bed with him and take an aggressive sexual attitude. Apple lies Ken and tells him that she is taking him to meet her father, a notorious triad boss. After Ken meets Apple's father he finds that he must not only stay with Apple, but keep her happy and abandon his womanizing ways or suffer cruel and unusual punishment. Her father emphasizes his threats to Ken's manhood by clipping a cigar with a cigar cutter, to demonstrate what will happen if Ken does not keep his daughter happy.

Ken quickly falls in line with Apple's smothering ways. He caters to her every need and is swift to jump at her every command. When Apple is away from home with her duties as a stewardess, she keeps in constant contact with Ken via cellular phone. But, despite the warnings and continual lectures about not fooling around by Apple, Ken sees a potential sexual conquest in his new next-door neighbor, another stewardess named Yurei (Seino Kasugai).

Yurei definitely has problems. Despite the fact that she is always in her red airhostess uniform and has a crazed look in her eyes, she says very little — mostly reciting, "My name is Yurei, I am an airhostess." But Yurei can fulfill a quest that Ken has been harboring for many years, bedding down with a Japanese woman to avenge the Chinese(?)! Ken and Yurei sleep together and his problematic life turns into more of a nightmare.

Apple finds out about the Ken's sexual rendezvous and unleashes the wrath of her father upon him. This, in conjunction with Yurei who is now obsessed with Ken and tracks him down, confronting both

(Continued on page 46)

CARINA PALMER CONT...

created the details of the characters and situations.

D: Did you know about Jess Franco films before this?

CP: Of course. I saw a lot of them. My personal favorites are *MARQUIS DE SADE* - JUSTINE and LOVE LETTERS OF A PORTUGUESE NUN. His new films are in some elements very different from the older ones - the style is much more modern. But I think *INCUBUS* will have an atmosphere similar to those more classical films.

D: Tell us a little bit about the actual shooting of *INCUBUS*.

CP: It was very interesting to be a part of the process and to watch some of the secrets of this great director. The atmosphere was always very warm and friendly and pleasing. But Jess waits for maximum concentration of his actors. That's why, for example, he hates to take a break during a shooting day. He always says this would disturb the process of getting into the mood.

D: Is Jess Franco a strict director?

CP: In some areas he knows exactly what he wants. He is, of course, very experienced so he hands every problem with a lot of sovereignty. It was the first time for me to actually be playing a role like this. So this aspect was very important for me. When you are just starting out it is necessary to have a director in whom you can confide. Moreover, Jess is a very generous and honest person. It was fascinating to live a few weeks with him and Lina, watching his films, walking through the streets, having dinner together.

D: Have you seen the completed film?

CP: Not yet. I am looking forward to it.

D: Do you know when *INCUBUS* will be released?

CP: In the United States it is supposed to be released by One Shot

Productions through Sub Rosa Studios, but I don't know exactly when it will come out. It's been three months since we finished shooting and Jess is still in post-production. So One Shot will have to finish it first before Sub Rosa can get it out. They are also going to release a documentary of "Behind the Scenes of Jess Franco's *INCUBUS*" which Carsten Frank - my co-star in *INCUBUS* - has produced. It's going to be on the American DVD and I hope the film will also be released in Germany soon.

D: Yes, Carsten Frank... that's a new name for many fans of Jess Franco's films. What can you tell us about him? How did Jess discover him?

CP: At first One Shot was to hire Fred Williams to play the role. Do you remember him from *COUNT DRACULA* and *SHE KILLED IN ECSTASY*? He was also in the *5TH ELEMENT* a few years ago, I think... anyway, they could not get a final agreement between him and Jess. Carsten was the organizer of the festival in Munich and Jess was very impressed with him - by his look and his personality. So he asked him to play the part. This happened only a few weeks after Jess engaged me. It is a coinci-

dence that Carsten lives in a town only 25 miles away from where I live.

D: What about your future plans? Do you want to continue to act in films?

CP: On the whole I would have to say that this was a very positive experience. Both because of the trustworthiness and reliability of Jess and of One Shot Productions. I know that this is not always the case in the movie business. But do I want to continue? Yes.

D: If you received an offer to film in America, even with a small company who may be impressed with you as a result of *INCUBUS* or *NECRO BLUE*, would you consider going to the United States for an extended period of time to shoot?

CP: Of course, if there are good offers in the future, definitely. We will see...

D: It's as enjoyable to interview you as it is to watch you on film, Carina. *DRACULINA* wishes you the best of luck in your fledgling career...

CP: Thank you very much.

NOTE: JESS FRANCO'S *INCUBUS* will

hopefully see its release in the United States early this summer and Carsten Frank's documentary also contains copious amounts of Carina Palmer. She also appears in a 15-minute short film called *JOURNEY INTO PERVERSION* which is a mini-doc detailing Jess Franco's visit to Munich and the genesis of *INCUBUS*. Carina's extremely erotic *NECRO BLUE* collection is also slated to be released by One Shot Productions through Sub Rosa Studios this year on VHS and possibly as part of a larger DVD collection. *NECRO BLUE* is the kind of collection of short films that we used to lovingly call "sick" back in the '70s. It contains scenes of ultimate weirdness that you can be sure will never find its way onto American television in any form. While the rest of the world stopped making these mondo films many years ago, you can thank Carina and *NECRO BLUE* for bringing back the good old "bad" days! You can keep in touch with Carina and other One Shot Production Jess Franco films through OneShotProd@AOL.com or visit the One Shot website at www.oneshotproductions.org. *Draculina* will also proudly announce the release of *NECRO BLUE 2* when it makes it way to DVD or video.



SEXY CHINA DOLLS CONT... him and anyone he is associated with. And don't step on her polished red shoes! This sets her off on a murdering spree which ends with her victims literally in pieces!

There are so many problems with this movie it is hard to begin. Most will be annoyed right from the start with chaotic editing which seems to have no rhyme or reason. Annoying jump cutting, which should set some sort of mood, will simply having you checking to see if you got a defective DVD. And let's not forget the MATRIX type fight scenes that combine fast-motion, slow motion and stop-motion into a mixture leaving the viewer completely confused at what they are watching.

And what of the story itself? Why is Yurei after Ken? No one knows. The fact that Ken never associates his nightmare (a woman in an identical stewardess outfit attacking him) is weird in itself, but the movie never tries to connect the character, the nightmare or anything else presented to the viewer. At one point Ken is trying

to find out more about Yurei and finds that she isn't really a stewardess at all, and finds that no one would name a Japanese girl Yurei as it means "ghost" in Japanese. As soon as this discovery is made one would think that suddenly the story would come together and begin to make sense, but unfortunately the whole ghost idea is lost as quick as it was found, as it is never mentioned again. And forget about sex. This Category IIB movie does some teasing but never shows you anything beyond an attractive Yurei in undergarments and her hands covering her breasts (a scene that is only on the screen a short time but used heavily in promoting this film). And attempting to figure out Ken's obsession with bedding down with a Japanese girl to avenge the Chinese will have everyone scratch-

ing his or her head. What does that mean? Even though the Chinese still harbor ill feelings toward the Japanese for past atrocities, how does having sex with a "willing" Japanese girl equal any kind of revenge? Most would consider that sleeping with the enemy... or is having sex with him is so bad it is like torture? Who knows... obviously no one.

THE STEWARDESS seems to be a movie that someone started to write but halfway through it decided to go do something else. It is a comedy, kind of... It is a horror film, sort of... It is an erotic movie, not really... It is confusing - definitely!

The only thing that makes this movie watchable is the performance by Seina Kasugai as Yurei. You believe she is psychotic! Her crazed look and her robotic move-

ments are scary, which makes one even more disappointed that the producers didn't just go for a straight horror film as all the elements were there to make a really standout movie. But instead they take this garbled mess and attempt unsuccessfully to wrap it up neatly at the end... which I won't divulge. But just remember, Ken is a scriptwriter, where imagination is very important...

Reviewed by Hugh Gallagher



Did you have a good time, Joe?
Want to see more of me, Josie? I'll be back next issue to put more storch in your bamboo... There's more movies to see and much more me to see... that's next time in *Sin's Sexy China Dolls*. And, hey, after you've washed your hands, why not drop me a line at dracdirect@charter.net?
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Dead On Video



Page 40 of 40

BAD BLONDE: B-movie enthusiasts, this is a must have. This two-segment flick has all you are looking for without all the filler. Kayla gets right to it. She uses hot actresses and takes them to tormenting ends. This film has everything from jealous lovers to shoot outs with the police. It has all the action and termination you could want in a B-flick. Get ready and pick it now! **\$29.95**



Drop Dead Chapter 102

SIX PACK OF DEATH: How many ways are there to die? Our six boxsets find out in our twisted tale of lust and revenge. Will Raven get "Caught" or has Gai pressed her luck too far in "Guns Play"? Lissa and Raven get theirs in the 3-part series "Shot!" Swordsblinding fencing has a deadly edge in "Swordplay" Wonder Babe finds out that her invincibility has limits as she reaches hers in "Death of a Superhero." Come journey with us and find out just how many ways there is to die in **SIX PACK OF DEATH**. \$29.95.



INVADERS: Watch these malleable women sexually violated by aliens in order to breed a more homogeneous society. See everything from alien cock mash running out of Harley Raynes to man slaves probing and inspecting Casey Adair. See Suzanna Price and Rufus Tuesday get re-silibrated and doubly penetrated by alien insemination machines. Area 51 has its secrets, and we have caught them on tape! Contains XXX hardcore action! **\$26.95**



SEXBOTS: It's the near future, and mankind has made extraordinary advances in A.I. technology. Artificial companions are big business. Not only do they fill the need for labor, human protection and companionship, but are also created to serve and satisfy the sexual needs of the very humans that created them. The biggest firm to manufacture these



TWISTED TALES: Get your fix on the first trailer. Depressed psycho killers permeate this film and their twisted desires and motives and carry out their death rites with grisly exactness. They are more hideous, yet more knowing than the horrific crimes in history. These soulless animals is a payoff for any reason - insanity, or just to watch these beautiful women writhe in their terrifying power.



TWISTED TALES 2: A film for the connoisseur of the erotic attributes of asphyxiation. If you're one to get a zipper rush from watching a beautiful, helpless female get a head rush, this is a must have for your collection.

Go the necks in this film. We stretch your twisted fascinations to



SANTIAGO: Santiago has this problem... well it wouldn't be a problem if it wasn't illegal.

...if it wasn't illegal
...has to do with his
...neighbors... and what
...wants to do to them?
...Ashley and Lissa are so
...beautiful... what would
...you want to do to
...them? Wouldn't they
...look so much better
...strangled? Don't you
...just want to wring their
...lovely necks? Santiago
...\$29.95



WASH. STATE A group of Washington state

ROUGH CUTS: Hot, tortured bitches are bludgeoned, sliced and carved to the delight of their evil captives. *Tasha Welch* starts as a spy for a large pharmaceutical company, sent to a remote island for sexual pleasure/pain rituals at the hands of companies' rivals. But, her cover is not convincing and she is detained by a burly guard, then slowly tortured to death. The drum changes her brain waves, and with each gasp, stab or punch, she wishes in lusty fervor, she *stomies* a giant, as in her will, yet she caves and reveals all. *Kenny* had a dream, a dream that she was the captive of a lonely, sad, and infinitely more dangerous, beautifully helpless victim. Her cries of pain only succeeded in scaring him. **Price, \$29.95**



Steve Mott, Chairman

SOMETHING BLUE: Seven short stories to excite your senses and frighten your sensibilities! In "Wrestling" Paige and Gila playfully off each other up for their match, but things turn deadly as Gila gets pissed and does her competitor in. In "Vegas Dollhouse" a psychotic woman is jealous of her beautiful roommate. She eliminates the object in her rage! Plus: "The Blind Date," "Auto-Erotica," "Hostage," "Death Trap," and "Bridesmaid!" See them all on one tape for only **\$29.95**.



LE GRAME GUINOLE! Our first lead-in to the Meet Jen is beautiful, very blue-eyed heroine. She is a lovely young lady with the most pleasant personalities. Today her tale has been out. Today she will be induced into the Theater of Pain. Her torment on display for others amusement. Jen will die a desperate horrible and painful death, the average working girl. Well, if you average girl is being a corner for the most. It paid well, very well. Jen was not an over-the-top star, but she was always wanted, but what working girl makes up in the morning knowing she will die that day? Not this working girl! She goes pale with 4 of the most haunting and gruesome short stories ever to be filmed and depicted on



Red Bull Energy Drink

BUSTY BLOOD-BATH: These busty beauties are in for the ride of their life soon to be shortened lives in this 60 minute gore fest of murder and mayhem. Events take unexpected turns and twists and danger is lurking in the most unlikely of places. Angelique Dupris, Gia Divine, Krystal Galloway and Veronika Hamilton star in this blood-soaked tour de force!



Golden Thread

EXTREME DEATH Sorvigton from the recesses of a billion universes and cures the most common ailments of the 21st century. On date, only the inventor of emms will be able to watch. A never ending buffet of beautifully blandie vases must enter end in the most horrible ways. Unscrupulous star star managers, mobsters, and jealous girlfriends let loose and these girls never see it coming until it is too late. It is part of their anatomy to be scared and their killers watch in delight as they all prey to the throes of death. Organic wounds, blood, and the most body shaking convulsions bombard your senses as these witches of delight occur to the unforgiving world of death and destruction. Violence, nudity and sexual situ-



more holes than your local golf course. Kayla

MARKS ON HER NECK: Featuring 4 stories — "In the Cards," "Saturday Night Daze," "Kung Fu chokefight," and "Killing the Competition." A real



FORBIDDEN LUST explores the outer fringes of lustful desire. Five thirty people only fantasize about, but have never actually seen in the flesh. SEE: A woman's rape fantasy played out in shocking detail. SEE: Two beautiful, young models engaged in a lesbian sex frenzy to inform it would make a sailor blind. SEE: A leather-clad dominatrix torment and torture her submissive slave, then impersonate her in a CAGI. SEE: A cruel lesbian mistress performs an act of erotic stimulation to groomed and reluctant it liberally makes her lesbian lover OAKMAN TO DEATH. WARNING: Viewing this video could unleash the darkest, most insane sexual instincts, hidden in the remote recesses of your perverted soul! Stars: Julie Strain, Monique Gabrielle, PENTHOUSE PETS Melissa Wolf and Julie Lue. This movie is unrated. **\$24.99**



WOMENS CAMP 119: At the Camp Rosenhausen, a Nazi concentration camp, horrible experiments are being conducted on the female prisoners. The fiendish and twisted Doctor Weibel inflicts his perverse and deadly medical experiments on the helpless captives. His goal is to increase the Aryan race but his experiments result in multi-breasted mutant birds. One of the prisoners, who was formerly a doctor, is forced to serve as the assistant to the professor. This gives her a front-row seat for the horrible goings-on in the camp. Overlaid by the brutality, an escape is planned.... A nasty and shocking film from Italian director Bruno Mattei. **OVN \$39.95**



THE LAIR OF SINFUL THOUGHTS: You have a birds eye view as the star of SEX CURT Julie Strain and scream queen/centerfold Monique Gabrielle turn their most sinful erotic fantasies into reality. Highlights include a scene where Julie licks peanut butter off Monique's ample breasts! Girls on top and the side and every possible angle! Hosted by Glen-Anne Gilbert! THIS VIDEO IS UNRATED FOR NOT LESBIAN SEX! ONLY **\$24.99**



ACHTUNG! THE DESERT TIGERS: On a mission in the African desert during the Second World War, a group of British and American soldiers attack and destroy a German compound. Just as it looks like the allies have overtaken the base, they are captured by the surviving Germans and are taken to a desert prison camp. Nothing could have prepared the brave soldiers for the scioning atrocities that they witness within the walls of the prison. Female prisoners are assaulted and tortured and the men are castrated. As the bodies pile up, an escape plan is acted upon in the dead of night as a group of prisoner's break out of the camp. The alarm sounds and dogs are released. Will they make it to freedom? Directed by Ivan Katskanysh (Original title: KAPUT LAGER - GIL ULTIMI GIORNI DELLE SS) **OVN \$39.95**



HOT VAMPZ: Starring Brittany Andrews (who seems to be able to put food in every hole BUT HER MOUTH!), Lovette and Kelly Jay. Before they were the world's hottest porn stars, these three ladies were just fresh faced amateurs. Use what they had to do to get their foot in the door of the adult movie industry. These babes are on the casting couch, and you've got the camera! Hosted by Glen-Anne Gilbert! Rated R. You must be 18 to order. **ONLY \$19.99**



NECROSLUTS (Volume 1) "Coast Hanger Lust" Sebastian Gask and Angel Norton team up to bring you all of the most vile, disgusting, outrageous, and provocative "reality shows" ever conceived to entice... BASED ON A TRUE EVENT! Meet "Slut Mary," our very first Necroslut babe, who shows and tells us in graphic detail how and why she pleased herself with a coat hanger, slowly working up to the drug-induced nerve to let herself an abortion with it! See the unedited footage in all its raw, then sadistic, gory! KILL! KILL! YOU MUST BE OVER EIGHTEEN TO PURCHASE! THIS UNRATED TAPE! **\$24.99**



CYBERWAMPS 2001: In the Creative Production release **CYBERWAMPS 2001: THE WOMEN OF KILLER SEX QUEENS** FROM CYBERSPACE the three most famous babes on the internet share their most intimate fantasies and nude private moments. Stars internet diva Danni Ashe of DANNI'S HARD DRIVE, along with scream queen/centerfold LORISSA McCONA (LAP DANCING) and Glen-Anne Gilbert (DREAM WITCH). This video is not rated and is intended for mature audiences. **\$19.99**



I SPIT ON YOUR GRAVE: Sandy has stumbled onto a land of torture and humiliation. She was abducted and brought to this pit of pain as the most wanted victim. But Sandy overthrows her captor and kills him. Don't release the other prisoners? Does she call the police? No. Her mind snaps and she assumes control over the prisoners, taking them in her own playful. Mad bodies writhe in ecstasy as blood runs down the walls in the chilling tale of madness and revenge. **I SPIT ON YOUR GRAVE: A SPIT ON YOUR GRAVE** is a work of insanity, a carnival of carnage, a festival of filth, and an onslaught of sleaze! CONTAINS SCENES OF BRUTAL VIOLENCE AND GRAPHIC NUDEITY AND SEX. NOT FOR ANYONE UNDER 17 YEARS OF AGE. NOT FOR THE SQUEAMISH OR FAINT OF HEART **\$29.99**



WOMEN IN FURY! Covering for her brother, Angela Duwall is sent to a women's prison. Trapped behind bars, Angela's beauty excites the passions in her fellow prisoners and the guards alike. Also, she catches the eye of a group of inmates who work for the man her brother murdered. In order to live long enough for her brother's confession to arrive, she must escape into the dark Brazilian jungle! **\$19.99**



VIRTUAL VOODOO: The story revolves around a girl named Rebecca who shows up at an office with a young couple - John and Stacy. John is John and Stacy fight the hell out of it. Stacy is alive. Stacy tricks him one day into coming to her. She then she tries her new formula and is transformed into a sexy woman. Todd holds under her spell and she jumps on him for her own sake. But when the formula wears off, Stacy finds herself a new agent and Todd pressed her to be man manipulated. But, Sam takes too much of the formula hoping for a permanent change. Instead, she finds herself growing bigger! Suddenly 5'10" tall, she reaches down and grabs up Todd and rubs him all over her body. Then bored with him, she drops him and walks off. Lathi sees all of this and runs to the lady. Bewildered that this girl had such power, she swallows down the rest of the formula. Soon she is huge and grabs up Todd to feed Sam. She does, and they do battle. But she soon they find themselves attracted to each other. They start to kiss and lightly caress each other as they enjoy their bodies. Soon the whole town can be heard being overcome with the phenomena these gawwies send off. They engage in a huge orgy which only feeds Sam and Lathi's power. In the end, the girl continue to grow, soon to dominate the entire world. Genre: Adult Rating: UR Runtime: 34 Minutes **\$29.95**



DRAGON AND THE PLAYBOY: Martial arts master Dragon Pak (Julian Jung Lee) is the man who will stop at nothing to find his missing sister. Lieutenant Dana "Hawk" Hawkins (Barbara Gehring) is the cop who risks her career...and her life...to help him. Together they plunge into the dark and sinister world of the evil Thelion (Tyger Lodge)...a criminal mastermind of hidden laboratories, women chained in dungeons, and human experimentation in pursuit of world domination.... **VHS ONLY \$9.99 DVD ONLY \$14.99**



BATTLE OF THE COLOSSAL WOMEN: Suzzi's a really scientist with a crush on Todd. But Todd's dating the beautiful Lathi. Lathi doesn't even know it. Stacy is alive. Stacy tricks him one day into coming to her. She then she tries her new formula and is transformed into a sexy woman. Todd holds under her spell and she jumps on him for her own sake. But when the formula wears off, Stacy finds herself a new agent and Todd pressed her to be man manipulated. But, Sam takes too much of the formula hoping for a permanent change. Instead, she finds herself growing bigger! Suddenly 5'10" tall, she reaches down and grabs up Todd and rubs him all over her body. Then bored with him, she drops him and walks off. Lathi sees all of this and runs to the lady. Bewildered that this girl had such power, she swallows down the rest of the formula. Soon she is huge and grabs up Todd to feed Sam. She does, and they do battle. But she soon they find themselves attracted to each other. They start to kiss and lightly caress each other as they enjoy their bodies. Soon the whole town can be heard being overcome with the phenomena these gawwies send off. They engage in a huge orgy which only feeds Sam and Lathi's power. In the end, the girl continue to grow, soon to dominate the entire world. Genre: Adult Rating: UR Runtime: 34 Minutes **\$29.95**



MARK OF THE ASTRO-ZOMBIES (2002): Invaders from outer space are up to no good...and her henchmen are up to no good, and the good guys are trying to get a handle on it all. The joy of this film is in its amusing dildos and wonderful cast. Brink Stevens is pretty as a picture and makes a very warm and appealing heroine. Tim Sater, perhaps best remembered from the cult classic PASTER, PUSHER, KILL, KILL, is a welcome and delightfully wicked "dragon lady" type, whether wielding threatening weapons or slapping the bejeesus out of her dull-witted comic book darsos. And, which she does frequently. **DVD \$39.95 VHS \$24.95**



BATTLE OF THE COLOSSAL WOMEN: Suzzi's a really scientist with a crush on Todd. But Todd's dating the beautiful Lathi. Lathi doesn't even know it. Stacy is alive. Stacy tricks him one day into coming to her. She then she tries her new formula and is transformed into a sexy woman. Todd holds under her spell and she jumps on him for her own sake. But when the formula wears off, Stacy finds herself a new agent and Todd pressed her to be man manipulated. But, Sam takes too much of the formula hoping for a permanent change. Instead, she finds herself growing bigger! Suddenly 5'10" tall, she reaches down and grabs up Todd and rubs him all over her body. Then bored with him, she drops him and walks off. Lathi sees all of this and runs to the lady. Bewildered that this girl had such power, she swallows down the rest of the formula. Soon she is huge and grabs up Todd to feed Sam. She does, and they do battle. But she soon they find themselves attracted to each other. They start to kiss and lightly caress each other as they enjoy their bodies. Soon the whole town can be heard being overcome with the phenomena these gawwies send off. They engage in a huge orgy which only feeds Sam and Lathi's power. In the end, the girl continue to grow, soon to dominate the entire world. Genre: Adult Rating: UR Runtime: 34 Minutes **\$29.95**



THE KEY, based on the Japanese novel of Junichiro Tanizaki is "the most erotic masterpiece regarded worldwide as one of the best erotic movies ever made. In the background of Mussolini's Italy, Nina and Teresa Roll celebrate their 20th wedding anniversary. Nina, married to a much younger wife, realizes that only sexual stimulation will allow her to discover that Teresa is attracted to their daughter's fiancée. He does everything to encourage an affair. This all results in Teresa's sexual liberation, but has unfortunate results for Nina.

SPECIAL DVD FEATURES

• Exclusive 17 minute interview with director Tinto Brass • Photo gallery • Trailers • Filmographies • Scene selection • Anamorphic Widescreen • Enhanced for 16:9 TVs • Dual layer
VHS \$19.95 DVD \$29.95



MIRANDA: An erotic comedy that followed Tinto Brass' *Catulla* and *The Key*. Starring Serena Brando, dubbed "the sexiest woman in Italy," *MIRANDA* is a beautiful woman who runs a local tavern. After the loss of her husband in WWII, she tries out a variety of men. Over the course of four seasons she meets four men: In Winter the rich old countess; in Spring there is the young rich heir; in Summer the American G.I.; and in Autumn, the servant of the Tavern. Now she has to make a decision, who would be the best lover as well husband.

SPECIAL DVD FEATURES

• Exclusive 10 minute interview with director Tinto Brass • Photo gallery • Trailers • Filmographies • Scene selection • Widescreen • Dual layer
VHS \$19.95 DVD \$29.95



ALL LADIES DO IT

A new erotic masterpiece from the director Tinto Brass. Diane (Claudia Koll) is happily married to Paolo but due to her extroverted character she regularly winds up in short-lived adventures, which she doesn't keep hidden from Paolo. On the contrary, by telling him, their sexual relationship is fueled with fresh impulses. When Diane experiences a stormy affair with the poet Alphonsus, who is obsessed with female portraits, Paolo gets jealous after all. He rejects Diane, who responds by indulging in a series of sexual encounters with her sister and some friends, after a particularly rough house party. However, Diane returns to Paolo.
DVD ONLY - \$24.95



UNDERGROUND PIG

A film depicting the relationship between a killer (Burt Williams) and his victim (James Hollis) where all seem as crossed, blending fantasy and reality. This poetic film is a transformation of the subconscious mind of a killer, graphically showing the manifestation of itself into abstract forms and images. All derive from his suffering and desperation. Debut underground short film by Dutch born Nico & Pig was the best project of Burt Williams writer, artist, musician formerly known from the rock group Christian Death amongst others. R.M. Otto died 4.1.1988 spoke of the film as a form of expression and transmutation of his personal demons. 44 minutes
DVD - \$24.95



SOCIETY HOUSE

SOCIETY HOUSE is a special 3D version. Each time Natalia takes a victim another natural disaster rocks the globe. Only the sexy severity played Buffy and the members of her sisterhood can stop the Queen of Darkness before the planet is plunged into oblivion! Feature contains nearly ten minutes of virtual reality/teledisplay special 3D. You must have a field sequential set of glasses to view the special sequences in 3D (although you can view the movie without any glasses as well). To get more information on purchasing a set of 3D viewing glasses go to www.vividglasses.com. **ON DVD ONLY! RETAIL PRICE \$19.99 - SPECIAL ORACULINA PRICE ONLY \$17.50!**



TWO FILMS ON ONE DISK! MADAME HOLLYWOOD/ HOTEL EXOTICA. *MADAME HOLLYWOOD* (starring MIA • SHARONA O'BRIEN): Daisy arrives in Los Angeles full of dreams and aspirations, but when her boyfriend dumps her unexpectedly, she ends up stripping to the end of a living Street, her ambition takes over as she unites her fellow strippers and begins a business that caters to a very wealthy and well-to-do clientele. It is not long before the Las Vegas Strip Squad joins her apartment and she starts to fall in love with Detective Collins. Will she now reveal all she knows? And can she find true love with Collins and finally enjoy the life of which she once dreamed?

HOTEL EXOTICA: Looking for something to bring the romance and passion back into their fading marriage, Carly and Doug check into the Hotel Exotica for a relaxing weekend. They soon find that this is no ordinary bed & breakfast! An overwhelming force of erotic energy begins to stir fantasies that the couple never knew existed. After speaking to some of the other guests, the lovers realize that everyone there has felt it, too. The wildest sexual adventure of their lives is just beginning! **DVD ONLY! \$14.99**



SANDMAN: Something is haunting the residents of Tokyo. Violent Pests. Something big...with glowing eyes...when Gary (A.J. Richards), an innocent water, catches a glimpse of something weird next door to his home one night, he becomes embroiled in a quest to find out why everyone around him seems to be dying in their sleep. Unfortunately for Gary, this SANDMAN is sitting on the doorstep of his house, giving them good dreams in exchange for their souls...
VHS ONLY! \$19.99



NO ANGELS.COM

(starring NICOLE MARTIANO • LAUREL DUNNE • ZOE PAUL • KAREN CHASEN • BRANDY MELLER) This is the true story of five beautiful women who decide to spice up their lives — and their bank accounts — by creating the ultimate erotic website: **NOANGELS.COM**. Follow them on an unheated guided tour through a cyber world they're discovering for the very first time! You'll see them bare all, recruit other beauties and ultimately...well, you'll have to see it to believe it! **NOANGELS.COM** will change the way you surf the 'Net! **DVD ONLY! \$14.99**



MORGANA

Starring Julie Swann. Original production titled *DRESSED FOR DARK* during development, *BLONDE HEAVEN* when completed in 1994. Angel Summers has just discovered her shortcut to fame and fortune...Joining a job at the most exclusive modeling and escort service in Hollywood. Guided by the gorgeous but mysterious Morgana (Starr), Angel is quickly seduced by the glamorous world of the famous and fashionable...unaware that Morgana and her coven of co-workers possess very earthly powers fueled by human flesh. The escort service is just an abundant source for satisfying their cravings for blood...and their lust for young souls! Angel's only hope is love, her home-town boyfriend who finds himself battling a force much stronger than the one of witchcraft. He must try and save her from her own darkest sexual desires! **DVD ONLY! \$19.99**



WITCHOUSE 1: DEMON FIRE

Starring Debbie Rochon, Tanya Delpierre, Tina Krause and Brinke Stevens. Anne is a timid young woman in an abusive relationship. After a particularly nasty evening, she finds the safety of the beach house occupied by her two old friends, Natalie and Rose — who happen to be in the middle of shooting a documentary on witchcraft. When the three girls decide to sleep a false silence for the project, they accidentally unleash something sinister. Soon the girls are haunted by visions of a demonic witch with insidious labret...or maybe Anne's abusive boyfriend is just seeking his own personal revenge...? What begins as a creepy game of cat-and-mouse soon turns fatal as dead bodies begin to pile up...and their lives will reveal a grim secret that unlocks the mystery behind the witch known as Ulfth! **VHS \$9.99 DVD \$14.99 NOW ONLY \$12.99!**



WITCHOUSE 2: BLOOD COUNTRY

Starring ANJANA ALBRIGHT. A supposedly-haunted old house in Covington County is being played over to make way for a new shopping mall when four unmarked graves are unearthed. A professor (Anjana Albright) and her students are called in from the nearby university to find out whose bodies they are — but no one in this creepy little burg is very willing to help, from the non-sensational to the local mercenary to the county town historian (Andrew Pine) who knows more than he's telling. One by one, Ulfth and his coven begins as a creepy game of cat-and-mouse and weak their vengeance on anyone who stands in their way...or someone else trying to cover up the town's dark secrets, murdering everyone who stands in their way! **DVD ONLY! \$14.99 NOW ONLY \$12.99!**



BLOODLETTING

Starring ANJANA ALBRIGHT, Tina Krause. Serena Stallin wanted to learn from the best. So she tracked down Butch Harlow, one of the world's most notorious serial killers, and blackmailed him into teaching her the fine art of murder. Now, as the lessons begin, as the teacher and his bloodthirsty student leave a trail of horribly mutilated victims in their wake, they are about to uncover the horrible secrets that bind them together, the unspeakable passion that forces them to kill, over and over again...
VHS ONLY! \$19.99



TWO ORPHAN VAMPIRES: John Roloff, the legendary Euro-horror director, returns to cinema with a spectacular vampire epic. With all the sexy cine-magic, gothic locales and erotic edge kudos he is known for, the story of two innocent vampire virgins unfolds. They appear to be helpless blind orphans during the daylight hours, but at night they roam Europe in a spree of blood and death. **VHS \$9.95 DVD \$24.95**



SKINNED ALIVE! Cowd daddie and her kids have been travelling cross-country selling fine leather apparel in their van. Unfortunately they break down in the middle of Illinois' rich businessman. Tom and his wife decide to put them up for the weekend. However, their neighbor Paul, a disturbed ex-con, discovers that the clan has been killing people and skinning them alive! It's the most realistic "crazy backwoods family" movie since *THE HILLS HAVE EYES* and *THE TEXAS CHAINSAW MASSACRE*. It's fun for the whole family, that's all. REMASTERED SPECIAL EDITION! **VHS \$9.99 DVD \$14.99**



KILLER BARBYS: The Killer Barbys are a touring rock band with a problem. They're stranded in the middle of nowhere and need to find someone willing to put them up for the night. They end up at the mansion of the countess Von Riedemann, an ancient woman shrouded in evil. She needs the flesh blood of young men to regain her lost youth, and the Killer Barbys are on the menu! **VHS \$19.99 DVD \$24.99**

HIDDEN BEAUTIES: When Judy Silverwood and her brother Eddie discover three beautiful locked in an ancient chamber hidden deep in the dungeon of their newly inherited English castle, they wake each beauty with a kiss. As the spell is broken, they soon find that they have also awakened a century of perverted passion! **DVD ONLY \$12.99**



HELL ASYLUM: A desperate producer faces an unsolvable reality television program ready to fail. "Hell Challenge" sends five way models into a haunted old building where years earlier an eccentric millionaire had kidnapped a handful of unsuspecting women in an effort to force them to be his brides. The idea is simple: Spend a night without leaving and walk away with a cash million bonus. But what these pretty girls don't realize is, as they reveal their deepest, darkest fears to the probing eye of the camera, horrors as something is ailing these fears against them. As they are sent into the house alone, one at a time, to confront their nightmares... and an aberration that will kill them all! *Robbie and Bob* — really the greatest TV production in a decade, from the director of *MONDOFRISCO* + *BONUS* FEATURE: "Mafia: Zandra Asa Kicker" (2000, 45 min.). Available on DVD only! **\$19.99**



ZOMBIE HOLOCAUST, DR. BUTCHER MO: Directed by Marion Giordano, Peter Chandler and Dr. Lori Ridgeway, in an effort to expose a flesh-eating cult in New York City, set out on an expedition to the primitive island of Keco. The two are soon trapped in the wilderness, surrounded by a tribe of murderous cannibals and an insane scientist, Dr. Obero. **VHS \$9.95 DVD \$24.95**



DEAD 6 AND ROTTING: Three prankster buddies release the wrath of an aged witch, Abigail, when they unwittingly become accomplices to the murder of her son. Scheming in anger, the witch transforms herself into a noble young woman and seduces the three friends. The trysts bear seed to the man's own destruction as Abi uses their unborn spawn to create avenging ghouls. Death and rot are left in Abi's wake... • Bonus feature: "Filthy McNasty" by Chris Seaver (starring Debbie Rochon) • "Filthy McNasty" commentary track and "10 Years of Low-Budget Pictures" trailer. Available on DVD only! **\$14.99**



ART OF DARKNESS (hard-back edition): THE CINEMA OF DAVID ARGENT. Edited by Chris Giffart. *Art of Darkness* is divided into four main sections. For the first time ever, rare images access to many of the finest aspects of Argento's unique world in a single volume. The first part seeks to inject a fresh perspective into the ongoing Argento debate. This section lays an emphasis on context and association through a series of essays on the intricate web of ideas and images which lie beyond the surface of the screen. The second part is a full-size celebration of the most stunning images from Argento's film together with a comprehensive gallery of all the way shot soundtrack artwork for his films. The third part of the book brings together the world's best group willing to review every film that Argento has directed. The book is rounded out by the definitive Argento career overview, bringing together the complete cast and credits for every film Argento ever directed as well as DVD releases, including works which he has produced and written for the cinema, and various projects he has undertaken in television and advertising. 320 pages including over 500 illustrations! 14 color plates! Heavy-duty luxury hardcover! **\$40 + \$6.50 for Priority Mail shipping.**

LORETTA LEE HARD COVER PHOTO BOOK: A rare find! We have limited quantities of this fantastic photo book from China, featuring Category III beauty Loretta Lee. In 1993, began my first Category III movie entitled *CRAZY LOVE* aka *SWEET PEACH*. Loretta Lee once stated, "Shot with a shocking opening shower scene where I provocatively exposed my body... I also published a photo album at that time. I continue to make more of the III category movies, such as *SPIRIT OF LOVE*, *GIRLS UNBUTTON* and my last III movie is *SEX AND ZEN 2*." We believe this to be the photo book that she is referring to as it has a copyright date of 1994 and features some horror scenes that ARE NOT MASKED like most Asian books are! This is hard cover, over 140 large full glossy pages in full color! This one is HOT! We have a limited supply so don't miss out! This book contains nudity as is indicated for persons over the age of 18. Yours for only **\$35 postage paid!**



UNCUT #11: Large A-size glossy magazine from England with International video, Japanese and dvd movies including: *RUN-ON, TOURIST TRAP, KILLING OF SATAN, NACHTSCHATTEN, DEEP RIVER SAWERS, THE BOGEMAN AND THE FRENCH MURDERER, SATAN ATTRACTION, LOS SANTOS, RONJA ROVARDROTTER, CUT, GREAT ALLIGATOR, RUN STRANGER RUN* and many, many more! **\$12.95**



DVD ZONE 2: Detailed checklist of many of the alternative home and exploitation releases on DVD. This issue includes *ALL NIGHT LONG 1 & 2, NIGHT OF THE LYING DEAD, DAY OF THE DEAD, NIGHT OF THE LIVING DEAD 2, REVERIES, STAGE FRIGHT, SORANGE, THE BURNING, BACK FROM THE DEAD, DEATH NIGHT, WAX MASK, OPERA, SUSPIRIA, TENGIS, CANNIBAL HOLOCAUST, WHITE NO. 6, DEMONS, AMUCK ABLAZE IN THE DARK* and many, many more! **\$10.95**



MARIO BAVA: The seminal Italian Gothic Fantasy stylist. A former painter, Bava extended his eye for beauty in composition to forge breathtaking symphonies of color and light in a series of masterful horror classics. His influence extends beyond such acknowledged cinematic disciples as Dario Argento and Lucio Fulci, to a new generation of admirers including the likes of Tim Burton, Quentin Tarantino and Martin Scorsese. Tony Haworth's stunningly illustrated study of Mario Bava's little theatrical career is the first comprehensive book on the master of Gothic horror film making. In addition to the mountain of illustrations (many in full color) and the insightful film reviews, the book is rounded out by an incredibly detailed filmography compiled by renowned archivist Julian Geringer. Also featuring six brand new translations of long out-of-print interviews with the late Mario Bava himself, plus contributions from collaborators such as actor John Saxon, scriptwriter Ernesto Gastaldi, Bava's son Lamberto, and a foreword by director Luigi Cozzi. **\$34.95 + \$6.50 for Priority Mail shipping.**



ORIENTAL FILM REVIEW #1: Imported from England, this A4 size magazine contains tons of reviews, news and tons of info on the Asian movie scene. Over 60 pages of information! Absolutely hard to find in the States, we may be the only one carrying it! Get your copy while you can! **\$9**



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